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▼ Contents

VOL. 32 | NO. 28 | JUL. 31-AUG. 6, 2013



Page 36

Featured Stories ▼

The Pilgrimage Issue

Tales from the road.
BY SF WEEKLY STAFF | PAGE 10

Original Recipes

Traveling to the heart of S.F. culinary history.
BY ANNA ROTH | PAGE 30

4	Letters	
5	Sucka Free City	
6	News	
	Your Humble Narrator.....	8
10	Cover Story	
18	Night & Day	
	Listings.....	20
28	Film	
	Reviews	28
	Film Capsules	29
	Film Showtimes	29
30	Eat	
	Fresh Eats	32
	Recent Openings	32
	Bouncer.....	34
36	Music	
	Sizzle & Fizzle	38
	Lost in the Night.....	39
	Listings.....	41
	Hear This.....	41
50	Classified	
51	Savage Love	

On the Cover:
Photograph of backroads between Los Banos and Gustine, Calif.
by Alexia Aubault.

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BIKE BRIGADE CONTINUES

Cyclists still turn out for ride: I assure writer Joe Eskenazi that Critical Mass remains very relevant to me and my many friends who ride in it whenever we get the chance ["Critical Mass Goes Round and Round," feature, 7/24]. Why didn't Eskenazi interview anyone for this article who still rides in and enjoys Critical Mass? (Just interviewing the founders who don't enjoy it anymore obviously doesn't count.) Considering about 12K rode in the anniversary ride last September, there's still a few of us. And I say "a few" facetiously.

CRITICALMASS415

S.F. politicians should stop with all the talk of bike ballot measures: City Hall is bluffing about putting anything bike-related on the ballot, since even those dim bulbs know that the bike people are the most unpopular special interest group in the city. A city-wide vote on the bike bullshit would put an end to all the "improvements" to city streets the SFMTA is now foisting on the neighborhoods.

RMAJORA

Same old story, but critical mass rides on: There is nothing more predictable in this town than the occasional newspaper article claiming Critical Mass is bad and/or ineffective and/or irrelevant. But it's never done

anything but just bring more publicity to the event. My prediction is that this Friday [following the article's publication] will now end up being the biggest ride in months. And you know what? It'll be a blast. Thanks, Joe Eskenazi! The obvious fact is that hundreds, sometimes thousands, continue to find Critical Mass very relevant to their lives and community and continue to show up for this celebration of freedom, public space, and of course bicycles, every month, year after year. I could go on for days about why Critical Mass is incredibly relevant. But I don't have to. Anyone who shows up on the last Friday of the month knows this.

ANDY BLUE

ESCAPE FROM BOUNCER

Column used cheap cop-out when explaining a bad situation: I was offended when I read

the most recent Bouncer column piece by Katy St. Clair ["Escape from Muni," 7/24]. The author exploited someone's identity as trans in order to create an example of a situation that made her lose her "faith in humanity." Frankly put, it is not okay to use a trans person to emphasize how "looney" and uncomfortable situation was. It is not okay to reference her "male alter-ego" to

demonstrate how she cursed out the author, that's not the correct way to discuss trans identities and I really don't think anyone's laughing. It is not okay to hint that one knew the woman was trans (does it even matter?) by saying "her tone was just a few octaves above what any sane person might use."

The author should have found some creative way to describe a harrowing interaction, rather than resorting to stereotypes and inaccurate and trans-phobic depictions of a stranger to try and elicit shock and uncomfortable laughter.

I was disappointed in the author and disappointed in *SF Weekly*. When trans-phobic and exploitative depictions of already marginalized identities and people are accepted in popular publications, the maltreatment and misconceptions are perpetuated. Please get your shit together.

JENNIFER

reader comment of the week:
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"Frankly put, it is not okay to use a trans person to emphasize how 'looney' and uncomfortable situation was."

JENNIFER COMMENTING ON "ESCAPE FROM MUNI"

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We welcome letters to the editor via mail, e-mail, or fax. Letters may be edited for length and clarity, and must include your name, address, and daytime phone number (for confirmation only). We prefer letters intended for publication to be 250 to 350 words in length.

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MULES OF THE ROAD

How not to cross a bridge.

BY JENNIFER BAIRE

Shoulders hunched, John Sears leans forward into the hill he's climbing. His eyes are slits in his lined, sun-browned face as he glances ahead at the police car making its way toward him and the three pack mules walking in single file behind him.

It's what he expected, but he's not happy about it. He knows the law — mules are not allowed on the Golden Gate Bridge — but he's hoping to convince the authorities to make an exception.

"This is the way we live, and we're saying no to the public suburban model," Sears says. He goes by the name "Mule."

Almost a decade ago, Sears — then in his mid-50s — turned from what he calls the "suburban megatropolis" way of life and embraced the free-roaming spirit of the mules instead. For 20 years before that, he worked odd jobs during the year to save enough money to spend summers walking with the mules.

"I had a number of what I call shit jobs," Sears says.

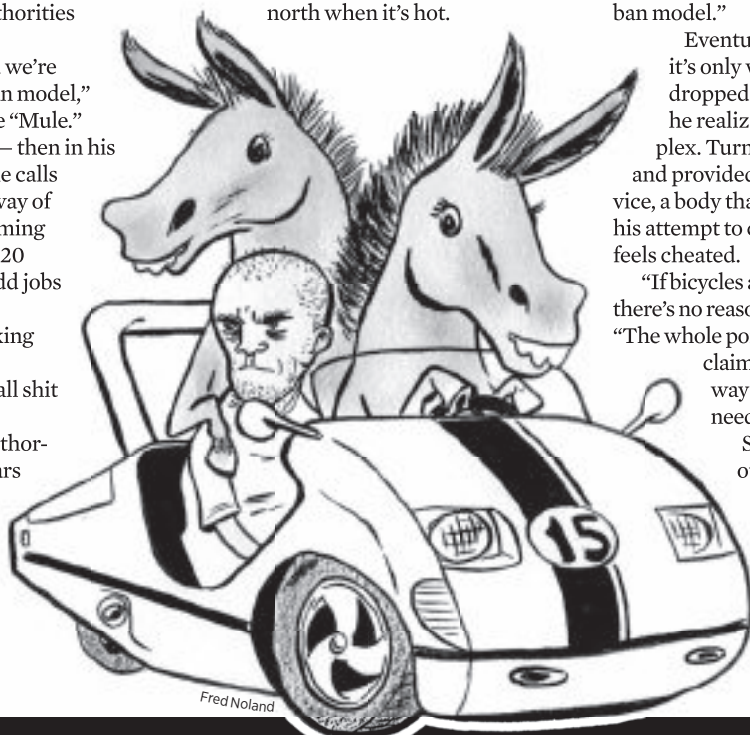
The Golden Gate Bridge Authority officer who has stopped Sears gets out of the car, sidles up, and asks where he's going.

Sears bristles. He says it's their right to pass through public space and the only way he'll stop is if he's arrested. All day he's been calm, pausing for

children to see the mules and quietly passing by the number of tourists in downtown Sausalito who gape at him while taking pictures and laughing, but his anger is visible now.

Sears waits for the officer's superior as more squad cars join the queue. John McDonald, a documentarian who met Sears last year and has been following him since, starts filming the scene and questioning the authorities on why they're stopping Sears.

His life now is traveling with the mules, heading south when it gets cold and north when it's hot.



He usually stops for no more than a few days in any one place and lives off his Social Security check. The mules eat the grass and plants they pass.

During their travels, Sears has been cited and arrested numerous times. Ordinances on where equines are allowed vary by county, and in their restrictiveness.

The Golden Gate Bridge Authority offers to take him and the mules across in a trailer. At first Sears is opposed to the idea — this is exactly the problem he sees with the "suburban model."

Eventually he accepts the ride, but it's only when Sears and the mules are dropped off in Golden Gate Park that he realizes the situation is more complex. Turns out the trip was paid for, and provided, by the National Park Service, a body that had been keeping tabs on his attempt to cross the bridge. Sears says he feels cheated.

"If bicycles and pedestrians can cross then there's no reason why we can't cross," he says. "The whole point of what I'm doing now is claiming use of public space for the way we live. For us to exist we need a certain amount of space."

Sears was planning on heading out of the Bay Area after passing through San Francisco, but now he says he will appeal to the bridge authority board.

His sights are still set on walking across the Golden Gate Bridge.

One Pizza, Slightly Used

An app lets you sell half-eaten food. What could go wrong?

Seattle entrepreneur Dan Newman says he and a few friends conceived the idea for LeftoverSwap a few years ago, on a night they ordered way too much pizza and couldn't fit the rest in the fridge. "We were like, 'We don't want to throw this out, and it would just be great to broadcast that we have extra pizza to share,'" he says.

The idea started to take shape after Newman hosted a couch surfer in his apartment who was a "freegan" — meaning he only feasted from other people's plates. "That was enough to spark initiative in me," Newman says.

After a little more research, he found that humans actually waste tons of food — up to 40 percent of what we produce, according to stats repurposed on his website.

To Newman, the most effective solution lay in modern technology. His AirBnB-style app, projected to launch this fall, would connect overzealous diners to hungry consumers within the same zip code. Selling your leftovers is simple: Just snap a picture with your smartphone, name your price, and arrange for a pick-up.

Naturally, the idea didn't find favor with Richard Lee of the San Francisco Health Department. Leftover food is a huge source of food-borne illnesses, he says. And in this case, there would be no way for officials to trace the source; they wouldn't know who originally produced the food and under what conditions. The Health Department discourages homeless people from eating food left on top of garbage cans for those exact reasons.

"Let's say everything was on the up-and-up," Lee says. "The people might not have washed their hands. They might be diseased." He added that most dishes become disease vectors once they've been left out for four hours or longer. San Franciscans who sell food without a permit could incur hefty citations — potentially a couple thousand dollars, or three times the original permitting fee. LeftoverSwap could face a much stiffer crackdown than the ones on Uber and Lyft for operating without state-issued livery licenses.

But Newman dismissed those anxieties in an e-mail, arguing that the company will provide "common sense" guidelines to users, urging them to reheat food properly and check to see if it's perishable. The site's credo, in a nutshell, is "don't give (or sell) anything thing you wouldn't eat yourself."

Well, he's right about one thing: 99 percent of us don't need that second helping of beef lo mein. **RACHEL SWAN**

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NEWS

A TRAVELER'S LIFE FOR ME

Wit and wisdom from 'the other homeless' as they wait for it all to come tumbling down.



Susie Neilson

BY SUSIE NEILSON

My traveler name's Will Share. Because I will share. You need a cigarette? I'll give you a cigarette. I'll fucking help you out, unlike most of the individualists in this country."

Billy Rosario — Will Share is just his "traveler's name" — sits on the grass, both his posture and manner of dress broadcasting a signal from the peak of Hippie Hill. He wears a plastic heart filled with liquid bubble solution as a necklace, ripped black jeans, and a headlamp. Colorful, beaded dreads dangle around his piercing jade eyes. He looks crazy and dirty, and he says as much.

Believe it or not, this guy used to make your Frappuccinos. In fact, Rosario was a Chicago-area Starbucks barista in his early 20s until he decided to hop on a Greyhound with \$27 and a rucksack, searching for a leaner, Yuppier-free life.

Now, he shakes his head at his former customers.

"Stupid Frappuccinos," Rosario says. "You don't need that shit. You're fat. They cost like eight dollars, and they don't even taste good."

"Granulated," adds fellow traveler Pascualy Guisepi Antonio Cifelli III, alias "Jack Shit."

Guys like Rosario and Cifelli — fuck-the-system, Kerouac types — make for great sto-

ries. "I don't pay any taxes at all," Rosario declares, then corrects himself. "Except on cigarettes. And liquor."

Rosario views begging as both an art form and the only full-time job he's ever enjoyed. He and Cifelli laugh about the time they asked somebody for a dollar so they could purchase a monkey to ride to Florida in exchange for some fresh-squeezed orange juice — "Make somebody laugh, that's at least worth a dollar" — and scoff at the duller panhandlers cluttering the Haight. "I hate when I hang out with kids and they're like, 'Spare some change?'" Rosario says, sneering. "Never say the word 'spare' and 'change' in a sentence. Then you sound like a regular-ass bum."

The residents of Hippie Hill illustrate the distinction in the homeless populations of San Francisco. One is homeless by circumstances beyond its control; the other, largely by choice.

"It's a tale of two cities," explains Kenneth Dotson, editor of *Street Sheet*, the oldest newspaper serving the homeless in North America. "There's very little in the way of homeless services in the Haight area; all of that stuff is really centrally located here in the Tenderloin, so people kind of have to fend for themselves. That makes for a lot of differences in the homeless population."

For instance: the Tenderloin neighborhood has eight homeless shelters, while

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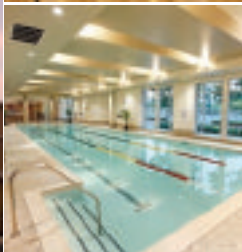
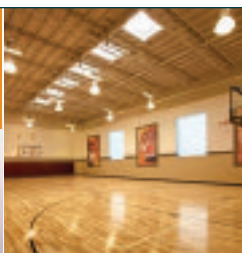
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JOE ESKENAZI,
YOUR HUMBLE NARRATOR

BRANDED

BART doesn't sell T-shirts. You better not either.

Nate Tan may give you a lift. But not if there are 367,000 of you every weekday. That's a job for BART, and BART and Tan are not the sort of entities you'd mistake for one another.

The former is a 41-year-old transit agency with a \$1.5 billion yearly budget and the Bay Area's most ill-advised carpeting. The latter is the San Francisco artist and designer behind New Skool, which creates hip attire and paraphernalia emblazoned with intensely local imagery.

So, last year, the artist was taken aback when he received a cease-and-desist letter from a private attorney retained by the transit agency charging him with "unfair competition."

At issue was a T-shirt featuring a large image resembling a BART ticket. Tan altered the familiar — and trademarked — "BA" logo, however, to read "Bay Area." And the monetary values on the left of the image would never grace a real ticket: 925, 707, 650, 510, 415, 408. These are, however, all the Bay's area codes.

One last giveaway that this isn't a genuine BART ticket comes from the vertical text: "All Aboard! Destination: Planet Rock. Get Your Ticket!!!" Very rarely do you see a single exclamation point, let alone three, on literature generated by transit agencies.

And yet, Tan says he did what most people do upon receiving a sharply worded cease-and-desist letter from an attorney representing a company with a nine-digit budget: He ceased and desisted. He emphasized that he didn't want any trouble and still doesn't: "I have a family. I have kids." He didn't seek media attention; your humble narrator contacted him after learning of this situation elsewhere.

Half a dozen legal experts confirmed Tan's move was the right one for anyone unwilling to spend hundreds of thousands of dollars on attorney's fees, win or lose. BART is apparently well within its intellectual property rights in calling out a small designer as a source of "unfair competition" which is "diluting" its brand. In fact, BART and other "trademark owners have a duty to enforce their marks," notes attorney Milord Keshishian, "to make sure consumers are not confused and misled."

But even legal scholars who conceded that BART is on solid legal ground lamented the evolution of trademark law to the point where this is so. Tan's ticket T-shirt gains us entry to a bewildering place indeed.

Trademark law makes up for being an arcane realm by featuring a bounty of hilarious lawsuits. There isn't just one Barbie doll case, but scads of them — relating to artwork and songs, if not dream houses.

"Mattel is very aggressive," explains attorney Jed Wakefield, whose firm, Fenwick & West, represented the Burlingame Museum of Pez pro bono in a trademark suit brought by Pez, Inc. A case brought by seminal boy band New Kids on the Block, charging newspapers running polls gauging the group's popularity with trademark infringement, reached the Ninth Circuit Court of Appeals (the panel of federal judges ruled NKOTB did not have the right stuff). A company hawking doggie toy

Your ticket to trouble.



purses called “Chewy Vuiton” spent years and a fortune staving off Louis Vuitton’s legal slings and arrows.

In the realm of transit, New York City’s Metropolitan Transit Authority — which, unlike BART, licenses clothing and tchotchkes — scours the Internet for targets with Anthony Weiner-like fervor. In 2009, a San Francisco man named Joseph Moore who hawks shirts critiquing Muni rail lines (“N-one,” “L-ate,” “T-ardy”) received a jaw-dropping communicate from an NYC MTA attorney. Essentially, it stated New York’s transit agency owns the trademark for letters within colored circles — a claim on par with the solitary joke that holds up from *Austin Powers*, about a man making “outrageous claims, like he invented the question mark.”

At first blush, the notion of Tan and BART as competing business interests seems equally outrageous. But it’s just an extension of trademark law’s sensible origins. Imagine you’re headed to the store to buy some General Electric light bulbs, says USC law professor Dan Klerman. But, instead, you’re hoodwinked by a cheapo company called “Generalissimo Echo” with its own stylized GE logo. Now that’s unfair competition; consumer confusion is at the heart of trademark law.

Consumers may well assume Tan’s T-shirts depict an actual BART ticket, and deduce BART authorized it. Klerman acknowledges this — and feels BART is on the right side of the law. But he adds a corollary: So what?

“Who thinks this shirt will get them on the train for free? Who thinks that if the quality of

this T-shirt is bad, BART is a lousy train system because they make bad shirts?” he asks. “This should not be illegal. There is no harm to BART, and no harm to consumers. This is trademark law gone overboard.”

BART did not by press time respond to a public records request for its cease-and-desist demands since 2010. Our request for BART to explain the notion of “unfair competition” and “dilution” in the context of a T-shirt was also unanswered. But, again, the law is clear. If consumers might be confused regarding the provenance of the product, attorneys can begin charging billable hours.

Some BART-riding attorneys, however, are confused about why an agency weighed down by the stigma of trigger-happy cops and a toxic labor stalemate would lash out at those adopting its symbols as happy emblems of Bay Area pride and nostalgia. “As a manager, I’d be applauding someone willing to make and buy a shirt with a BART ticket on it,” says Ben Depoorter, a professor at UC Berkeley’s Boalt Hall School of Law (and a daily BART commuter from Daly City to Berkeley). “I’m surprised there’s a market for this, with everything that’s been going on recently. ... [But] BART has bought into the very aggressive culture of trademark law.” This, Depoorter notes, “is within BART’s prerogative.”

Of course, so was putting carpets in those trains.

E-mail Joe.Eskenazi@SFWeekly.com

Unintellectual Property

KTVU continues to read from the wrong script.

KTVU is now just as bad as any other inane local newscast. Which is how something like the station’s Asiana pilot names fiasco can happen. Professional news organizations make mistakes, but they don’t allow dumb racist jokes to make it onto the air.

Now, the station is trying to get clips of its self-humiliation removed from the Internet using copyright laws.

The invocation of copyrights to remove humiliating video is apparently becoming standard practice among TV news outlets, but KTVU has taken a different route: invoking copyright for reasons that have nothing to do with it. KTVU’s General Manager and Vice President Tom Raponi said this to Mediabistro:

“The accidental mistake we made was insensitive and offensive. By now, most people have seen it. At this point, continuing to show the video is also insensitive and offensive, especially to the

many in our Asian community who were offended. Consistent with our apology, we are carrying through on our responsibility to minimize the thoughtless repetition of the video by others.”

So much to unpack there. “Accidental mistake”; people have already seen it, so now it’s time to yank it from their view; “insensitive and offensive” as if making fun of KTVU’s insensitive offensiveness is somehow itself offensive.

But the real trouble here is the copyright claim. Copyright doesn’t exist to stop people from making fun of clownish local news stations. It exists to provide incentives to create — and that’s it. If KTVU believes that continuing to behave clownishly and to create inane piffle is in its own best interests (and by all appearances, that’s exactly what it believes), copyright isn’t part of its incentive for doing so. YouTube is riddled with clips from KTVU that have nothing to do with the Asiana crash. The station hasn’t gone after those.

If television news operations want to stop themselves from being humiliated for their own actions, they have options other than invoking copyright as a means of censorship. They can start by refraining from being so consistently, reliably stupid. **DAN MITCHELL**



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The Pilgrimage

ISSUE

We could have called this “The Travel Issue,” but mere travel is not what we were after. We wanted to go beyond the two-dimensional, picture-postcard experience of tourism to something deeper — a voyage out in space and back in time. A place where origins and destinations meet. A journey where the meaning isn’t set until the visitor is there to set it. A pilgrimage.

Such an endeavor is more than just a road trip. As Phil Cousineau explains in *The Art of the Pilgrimage*, “it was what the wandering pilgrim-poet Basho called ‘a glimpse of the

under-glimmer,’ an experience of the deeply real that lurks everywhere beneath centuries of stereotypes and false images that prevent us from truly seeing other people, other places, other times.”

For this Pilgrimage Issue, then, we went in search of the under-glimmer around California. Anna Roth went looking for one artist of the road and found another. Joe

Eskenazi found fellowship with a culture that embraced danger, and then danger tried to embrace him. Erin Sherbert went to the end of civilization, where decay is the only thing worth preserving, while Ian S. Port went to civilization’s beginning, and discovered that when you visit a special place, you sometimes contribute to its change into something else.

What better place to consider these kinds of journeys than San Francisco, a city where pilgrims and tourists stand shoulder to shoulder, visiting the same things for very different reasons. Which is why there are other stories in this issue in which the city is the destination, and someone’s “deeply real” may be a part of your everyday. Foreign roads, after all, are familiar to someone.

American Ruins

A town where decay itself is preserved.

By Erin Sherbert

At a deli in Bridgeport, I met a man named Mike who was selling meat and beef jerky for \$15 a pound. I told him I was on my way to Bodie, the windswept ghost town 15 miles away in the Sierra foothills. I couldn’t tell if he was smiling as I said this — his overgrown beard concealed his expression.

“A park ranger stayed there one night, left, and never came back,” Mike said. “Nobody knows why. There’s something there.”

I thanked him, grabbed my bag of ice and beef jerky and headed deeper into the Sierra foothills.

I felt drawn to Bodie for the

same reasons people are drawn to parts of Detroit or New Orleans — it’s American decay. These dilapidated places attract those with a strange desire to see where civilization failed — which then, paradoxically, makes the decay a part of the local economy. It works for Rome and Athens.

But Bodie is an archetypal American ruin.

In 1849, New York native W.S. Bodey left his wife and kids when he got word that there was gold — and lots of it — in California. He landed in San Francisco and, shortly after, stumbled upon one of the most valuable goldstrikes in California. Eventually, one mine would yield more than \$15 million in gold and silver over a 25-year span. But

he didn’t get to enjoy his find; Bodey froze to death later that November after losing his way in a blizzard while getting supplies. His body was found the following spring.

But his discovery was the beginning of the Gold Rush era — right there in the untamed town of Bodie, sitting 8,375 feet above sea level (the spelling was later changed, perhaps because of an illiterate sign painter, so the story goes). By 1877, Bodie was rich; the Standard Gold Mining Company had scored a quality of gold not yet seen by any other Gold Rush town. It became a magnet for miners and families — as well as bandits and desperadoes.

Two years later, 10,000 people had settled in the rolling hills around Bodie. Dance halls, saloons, gambling halls, whorehouses, and opium dens kept the miners intoxicated and entertained. But with drugs and booze came daily murders, gunfights, and stagecoach holdups — real Wild West stuff. Lawlessness was intrinsic to the place, and it became known for the “Bad Men of Bodie,” the town’s most infamous outlaws, including

An abandoned and rusted car sits outside a field flanked by historic buildings in Bodie, Calif.

Photographs by Erin Sherbert





Bodie, a town once thriving with wealth and crime, is now thriving in decay, attracting more than 200,000 tourists every year to the ghost town.

Washoe Pete, who, as *True West* magazine wrote in 2007, was a “bluffer” known for his “purty fair shootin’.” Once, Bodie was rich in money and crime.

Ipulled up to what’s left of Bodie. It was crowded for a ghost town. Curious visitors milled around in silence, as if they didn’t want to disturb the dead, and shot pictures through the windows of the locked buildings.

As many as 15 park rangers, who watch over Bodie day and night, have taken up permanent residence in the town. They live in the defunct buildings, some that have stood for more than 100 years. There are no commercial businesses operating in Bodie today; there’s no place to get gas or grab a quick snack while you tour the site, and there’s definitely no place for visitors to stay the night. Unlike other ghost towns, such as Virginia City, Nev., Bodie isn’t there to turn a profit. Rather, it’s there to serve as a monument to failure. “It’s arrested decay,” said John Buie, a veteran park ranger. “We try not to do anything [to change] the town.” This means maintaining a delicate balance: Repairs are made to the structures only enough to keep them in their current state of disrepair.

Bodie relies almost entirely on donations, meager park fees from the state, and postcard and bottled-water sales at the Bodie museum, the one mark of civilization, situated in the middle of town.

“It’s pure history,” said Buie, who runs the museum, which is filled with artifacts left behind by Bodie residents, including reading glasses, fans, musical instruments, and a book filled with signatures from miners tracking their per diem pay. “Most Californians know nothing about history until someone tells them, because it’s not on their text [messages]. When they come here, they learn a little bit about where everyone came from.”

He was right. I was mesmerized as I walked around looking at each of the 200 buildings, which are scattered throughout the town with such irregularity that I never quite felt oriented. Partially charred hotels, isolated saloons, and dilapidated homes and warehouses lined the dusty roads. The structures are boarded up, but peeking through the windows I saw the remains of a life that once was: faded newspapers on a desk, broken bottles above a bar stool, rocking chairs that had cradled generations of gossiping grandmothers, rotted wallpaper in a child’s room, eerie caskets sprawled unevenly throughout the town mortuary, and the occasional lace-up leather boot. Everyday things that Bodie residents and business owners had left behind and never come back to claim.

The attraction of these routine items was more than just historical curiosity. Visitors scrutinized, in every sense, the remnants of Bodie in hopes that they could somehow experience a time and place that was no longer there, even if only for a few hours. But beneath this curiosity was a deeper question about why it had failed.

The first fire, which started in the kitchen of the Occidental Hotel, ripped through the town in 1892, burning about 60 businesses, including the town’s bustling red-light district. At that time, residents had already started leaving the town, in part because the smaller mines were becoming less productive. Forty years later, when no more than 100 people lived in Bodie, a second and far more destructive blaze devoured the town; a young boy was playing with matches and set fire to an out-house near a saloon. At the time, the fire hydrants had been plugged up with silt, so residents had no other choice but to stand by and watch as the blaze ravaged all but 10 percent of Bodie, giving birth to what would become one of the most famous ghost towns in California.

Only 50 or 60 residents remained in Bodie as of 1946 (when Park Ranger Buie was about 10 years old). There was one restaurant and one gas pump and a handful of homes. It was still an incorporated town until 1962, when the California Parks Department declared the remains a historic landmark. The state decided to preserve the town as it was, in a state of “arrested decay”: It wouldn’t invest any money into improving the site, nor would it allow Bodie to decay further. According to Buie, the rangers will repair an occasional porch as it becomes unsafe for visitors or add a new roof to the homes that can’t withstand the harsh winters; other than that, the place is just as it was when the last person left in the 1960s.

In 1988, a now-defunct Canadian mining company tried to open a large-scale pit gold operation on the bluff above the town. But this presented a problem: The business would perhaps revitalize the town, bringing the ghost town back from the dead, but that would also compromise Bodie’s bewitching

ambiance and the thousands of tourists who visit each week. Historic preservationists lobbied against this mining proposal, and the Bodie Protection Act of 1994 was passed, paving the way for the state to buy the mining rights of the Canadian company. Bodie would live as a ghost.

But Bodie isn’t just a ghost town; it’s believed to be a town filled with ghosts.

At the easternmost part of town are the remains of an old cemetery. From a distance, it’s easy to overlook this graveyard; only a few headstones remain, obscured by shrubs that appear to be just as lifeless. Some of the dates on the headstones are no longer legible.

Although they’ve never personally seen the ghosts themselves, the residents in the neighboring town of Bridgeport will tell you with strange conviction that the spirits of former Bodie residents are still very much there, roaming the town. “People died there, so that’s where they still live,” one resident told me. Buie, who has been a ranger for more than seven years, says he’s heard stories from other rangers, who’ve had the covers pulled off of them at night as they slept in the buildings; others saw footprints appear in the snow where nobody was walking. There’s also a photograph circulated among the rangers of a transparent girl crying in a window of one of the homes.

In 1912, the last edition of the *Bodie Miner* went to print. Two years later, for the first time, the phrase “ghost town” was used to describe the once-flourishing place. Then, in 1919, a source was quoted in a *San Francisco Chronicle* article disputing the fact that Bodie was dead. Perhaps, like us, they were just wistful about the past — or curious about what it might mean to have ruins in our midst.

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>> p12

The Land of Giants

Artist John Cerney's monuments make memory and history a tangible thing.

By Anna Roth

The irrigator leans on his shovel in a Salinas field, his shoulders squared and his hand on his hip, as though he's taking a moment to assess his labor. The farmer crouches next to him, clad in a cowboy hat and work boots, holding a handful of soil and gazing out on the gently rolling Santa Lucia Mountains in the distance.

It's a scene that's played out thousands of times in fields across the fertile Salinas Valley, but this one elicits a double-take from drivers zipping past in their road-weary blast through farm country. The two men are 18 feet tall, made of varnished plywood, and have been in the same position since 1995, when artist John Cerney created them.

His initial two-man tribute to the labor force for Crown Packing, which hired him to paint the figures, eventually spawned nine more "giant people," as Cerney calls them, in this particular field on the side of Highway 68: There's another irrigator, an older man holding two heads of lettuce at the farm's entrance, and workers harvesting, thinning, and packing lettuce.

The project also spawned the beginning of what would eventually become Cerney's life work: painting large plywood figures that stand like oversized scarecrows in roadside fields around the country. Cerney's people are often doing nothing but smiling, but their wordless presence starts a dialogue between highway travelers and the farmland they're passing through.

John Cerney stands next to his original, 18-foot plywood farm workers at The Farm in Salinas.

America's highways used to be a lot more whimsical. Road trippers in the '30s and '40s were used to a certain amount of kitsch on the side of the road, from the occasional giant doughnut or teapot-shaped gas station to the rhyming slogans of Burma Shave and the cartoonish billboards for Pea Soup Andersen's. President Dwight D. Eisenhower's establishment of the Interstate Highway System in 1956 made vehicle travel more efficient, but the expansive interstates and the increased speed limits that came with them also made much of the campy roadside art irrelevant, blurry noise in an increasingly noisy nation.

Cerney, a slight, balding man of 60, makes paintings that build on the tradition of roadside art and summon a reassuring, Norman Rockwell sense of Americana. Farm life holds

no special appeal for him, but given that his plywood people are placed in fields and he's based in one of California's most profitable farming regions, farm paintings are the ones that bring him the most attention. In contrast to most billboards by the side of the road, these aren't slick corporate advertisements, but images of real people that force your attention to the fields outside your window. It's an interaction deeper than idly wondering if those green rows contain strawberries or broccoli.

His work is scattered around the country, but concentrated in Monterey County. Along with the 10 figures at the demonstration farm, the most visible are figures you've seen if you've ever driven 101 between Gilroy and Paso Robles: the Dole Pineapple man, the lettuce trimmer, the winery advertisements, the tribute to the now-defunct Pat's Pimientos. Further afield, Cerney's created figures for the Alberta Beef Producers and Jigsaw Ranch in Oklahoma — all of them portraits of real people engaged in their everyday activities.

When he's not painting farm workers, Cerney favors images of American icons and small domestic scenes. Giant portraits of James Dean and Marilyn Monroe grace the highways of California (Dean's is on Highway 46 near where he met his death, Monroe's is on Highway 1 outside of Castroville, where she was crowned Artichoke Queen in 1948). Cerney's larger-than-life Amelia Earhart is in Kansas, looking at a road map after her plane ran out of gas. A Cerney flying saucer touched down in Roswell earlier this year, his aliens greeted by the head of the Chamber of Commerce holding out a pie and a young man offering their saucer a jump start. Cerney also likes more surreal works that do little but wake you up from your road stupor, like a giant baby in a field in Arizona and three 12-foot faces expressing anger, confusion, and disappointment along I-80, outside of Iowa City.

And as I drove around Salinas with Cerney, he pointed out his murals and cutouts on what seemed like every corner: a car wreck scene at an auto body shop, a domestic picture-hanging scene at a frame shop, a mural of the Big Sur marathon on the side of a shopping center, a baseball player at a trophy store, and so on, each telling a visual vignette about small-town life. I realized that, without meaning to, John Cerney has colonized Salinas almost as much as John Steinbeck, the valley's most famous native son and the object of many pilgrimages to this corner of Monterey County.

Just as I visited Salinas Valley first through Steinbeck's eyes as I read *Of Mice and Men* in high school, I understood more about the place that I was passing through when I first drove down 101 and saw Cerney's giant people. In a certain light, Cerney's plywood figures are an extension of Steinbeck's lifelong passion for giving voice to the voiceless.

John Cerney was born in Salinas but started his career in Los Angeles, doing private graphite pencil drawings for clients including John Candy and Wayne Gretzky. During the summers, he'd come back up to Salinas and paint murals on the sides of barns, like the homage to Wrigley Field you can still see 11 miles north of the town on the 101. The giant plywood people commissioned by Crown Packing owner Christopher Bunn for his demonstration farm was the first project Cerney had worked without the aid of a wall, and he liked it. "The background's all the land-



Photographs by Anna Roth



whole until he assembles it at the site. A giant person can take him 10 days; a bigger plywood mural of a historic cattle drive like the one he's currently working on for the South Lake Tahoe tourism board will take a few months.

In all, Cerney estimates that he's done about 300 murals and plywood cutouts in his career, sometimes assisted by fellow artist Dong Sun-Kim. None of his portraits are absolutely realistic or even "good" in the sense of fine art — viewed from a passing car they seem to achieve photo-realism, but up close you realize that their features are a little cartoonish, the sense of proportion in their limbs and faces a little off. There's something comforting in the flaws. It humanizes his subjects and, paradoxically, makes them seem more real. Steinbeck, too, exaggerated his characters to proportions both epic and familiar.

Many of the people Cerney has painted over the

past two decades have since retired, moved on, or died, but their images remain in the fields, frozen in time and immortal for as long as the plywood holds up. Cerney estimates that the elements will take care of the murals in 25 or 30 years — he's already done extensive repairs on his initial figures, and for higher-paying gigs he now uses the same extra-strength plywood that the Department of Transportation uses for road signs. "I'll be dead and gone and my things will still be rotting away slowly," he says, in a bit of grim Steinbeckian naturalism.

After our jaunt around Salinas, Cerney took me to the town graveyard where the author is buried. Steinbeck's simple tombstone was adorned with a few dried flowers, an empty bottle of tequila, and a weathered notebook filled with messages from fans. It's nothing special; you connect with Steinbeck through his stories, with road-weary people crawling down kitschy old Route 66 on their way west. His grave is just another marker in another field. Cerney's murals of the *Cannery Row* characters in Monterey are more of a monument to the man and his work, just as Cerney's portraits of farm workers planted across the landscape are monuments to the nameless men and women whom you see bent in the fields as you blur by on your way to somewhere else.

scape around it," he says, and cites other, less aesthetic reasons for loving his giant people: He's not tied to a physical location to work from, and doesn't need to worry about the elements or outside distractions when painting.

Cerney does all of his painting in his studio inside an industrial warehouse in Salinas where he also lives, working 10- or 12-hour days and retiring to a little room in the back when he's done. The space is dominated by a giant scaffolding where he does his work, in pieces (applying a grid system to the initial drawn sketches based on photographs). He cuts plywood to size with a jigsaw, paints each piece independently, and never sees the

Cerney's repaired his plywood figures several times over the years.



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Roots of Civilization

Confronting the wine snob within.

By Ian S. Port

Deep in Amador County, two-and-a-half hours from the Bay Area, there aren't any cities — just tiny old Gold Rush towns. In Plymouth there's a 24-hour mini-mart and gas station, two banks, and, at least on the main road, one restaurant: Marlene and Glen's "Dead Fly" Diner. There are maroon signs on country roads pointing to various wineries, and a few motor coaches driving tourist couples and drunk bachelorette parties around. But there isn't a Denny's, McDonald's, Starbucks, or Marriott. Here in the agricultural cradle of the Shenandoah Valley, except for the winery signs, civilization seems very far off.

But now, standing in a vineyard in the heat of a July day, staring at a hillside covered with innocuous-looking plants, I'm trying to wrap my head around something: These wizened grapevines are in fact some of the oldest signs of civilization in California. They are older than all but a couple of buildings in San Francisco. They were planted before the West was won, as the country was rebuilding after the Civil War. And even today, people revere the fruit they produce.

Nineteenth-century wine casks in an old cellar at Sobon Estate, Amador County.

Humans have been making wine for about 7,000 years, and exalting it about as long. Archaeological evidence points to the ancients serving their fermented grape juice in special vessels, and consuming it with a similar sense of ritual as we have today. Wine is, to be sure, a special thing, reflective of both the people who made it and the earthly conditions of time, geography, and climate. The good stuff tells a story with each taste, one that changes the farther you get into it.

But let's get something straight: Wine's most popular and least-discussed quality is that it gets you drunk. That's why these grapevines were planted more than 140 years ago, and that's why most people drink the stuff today.

The vines in front of me are of the Zinfandel varietal, which is king here in Amador County. Their history is a microcosm of California's. Zinfandel has been compared to a lowly European immigrant: one born in Croatia, with relatives in Italy, who migrated to the New World in the early 1800s. Initially it was grown indoors as a food grape by East Coast horticulturists. When gold was discovered in California, some of those wealthy East Coasters came here, and brought vine cuttings with them. In the fertile soil and Mediterranean climate of Northern California, Zinfandel flourished. The grape would eventually help establish California wine as equal to its European counterparts. Now it's one of the state's

most iconic products, the viticultural equivalent of Hollywood, Google, gay marriage, and medical marijuana. In some sense, Zinfandel is California.

I've come here to Amador County, a sparsely populated patch of the Sierra foothills, to find the oldest vestiges of California's wine industry. To get a sense of what the prospectors and farmers who settled this place liked to drink. To seek a wine country unspoiled by the elitism and expense of Napa. To taste the history of my home state.

And, yes, to maybe get a little drunk.

Here in Amador, some wineries all but advertise their lack of pretension. Sobon Estate, deep in the Shenandoah Valley, is the oldest operating winery in California, occupying a property founded in 1859. The sparse, shed-like tasting room is, thankfully, air-conditioned (not all of them are). A bowl of orange cheese sits on the tasting counter, half-covered in plastic wrap. A big man in a white dress shirt, wide-brimmed hat, and 19th-century mustache prattles on to the lady behind the counter about the particularities of his taste in wine. The epitome of a wine snob, I think. Perhaps Amador isn't the anti-Napa after all.

But we fall into conversation with the guy, whose name is John. He's an Amador local showing friends around. He mentions being into steampunk, which explains the mustache. He apologizes for what he calls his "hillbilly" wine-tasting outfit, then pulls out a

map and helpfully shows us which wineries to hit. I take the map and thank him sheepishly. Here is a man who embodies Amador's under-civilized brand of civilization: knowledgeable, genuine, generous. I, the outsider, have mistaken him for some wannabe wine connoisseur.

And then I realize what I like about Amador County: It hasn't yet been ruined by people like me.

We follow the map to a winery called Dobra Zemja, run by a Croatian family, which specializes in the biggest, spiciest reds you can imagine. Their weaker wines start at 15 percent alcohol by volume, and top out at over 17 percent — which is extreme, but that's how they like to do things. Dobra Zemja also makes a fiery red blend that they sell in a jug. This is kind of a joke, since jug wines are seen as the antithesis of quality by serious wine people. It's funny when you realize that the wine is damn good — I wouldn't expect it to impress my wine-snob relatives, but it's definitely enjoyable — and costs \$20 per liter. You can even bring your jug back and have them refill it straight from the cask.

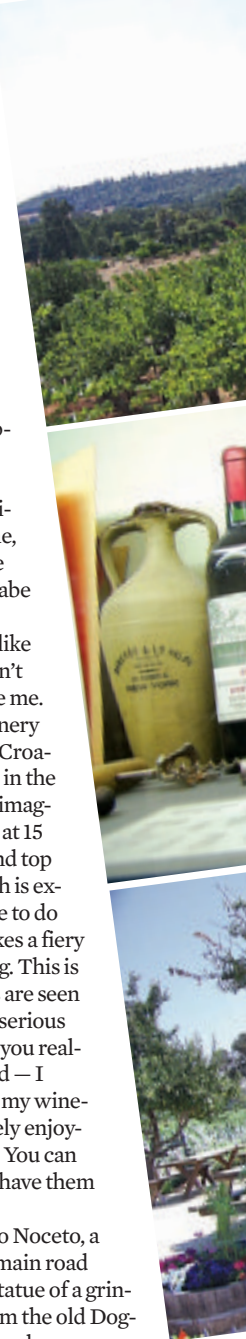
We roll on. Outside of Vino Noceto, a red, barn-like winery on the main road through the valley, there's a statue of a grinning, cartoon dachshund, from the old Doggie Diner chain. It proved a good omen. This is one of the few wineries I know that makes grapes from the oldest vineyard in Amador — the Original Grandpère vineyard, where I stood and stared earlier, where the vines go back to the 1860s. As Zinfandel drinkers well know, there is a lot of hype surrounding "old vine" wines, which produce less fruit, but, supposedly, more concentrated flavor. The term has no technical meaning, however, so an "old vine" zin in the grocery store may come from vines that are 70 years old, or 100, or 50. Except here. These Zinfandel vines are the oldest.

The 2009 Original Grandpère Zin pours a deep purple, almost black. It has all the usual Zinfandel flavors — plum, jam, blackberry — but with a depth and richness that I hadn't found in any of the other zins.

I can't quite pin down how similar it is to early California wine. I keep asking people what kind of wine the gold miners, farmers, saloon-keepers, doctors, and assayers of the 1850s and 1860s would have drunk — whether it would be recognizable as the Zinfandel we know now — and I never get a straight answer. A book I find on local wine history doesn't help, either. But much of the early wine culture disappeared when Amador fell into economic decline in the late



Photographs by Ian S. Port





From top: Vineyards in the Shenandoah Valley, old bottles in the local agricultural museum, and a Dottie Diner head outside Vino Noceto.

1800s. Many vineyards were torn up to plant crops, and most of the rest were done in by Prohibition. That's why the Original Grand-père vineyard is special. It's a survivor, a link



back to the early days of California, a sign of original intent from the people who settled this place. While almost everything else has changed, these vines have been here, hidden from many, producing wonderful grapes the whole time.

The wine from the oldest Zinfandel vines in California is at least as great as I hoped it would be. The folks at Vino Noceto pour samples that

amount to a third of a glass, and happily offer up one from every bottle they have open, all for no charge. By the time I get through them, I'm feeling the principal effect of any wine, good or bad. I'm giddy and drunk in the heat, just like every other tourist.

I need a meal. In Amador, however, you don't just stumble into a restaurant where the chefs' attention to detail matches the local winemakers'. There are a few fancy places around, but the closest eatery is the

"Dead Fly" diner, where the old pictures of Elvis and Marilyn Monroe hang crookedly on the wall, and the server calls you "dear" or "baby." The word "chipotle" appears on the menu four times, spelled differently each time, and not a single time correctly.

This is about as far from Napa as you can get. Free tasting, family-owned wineries, little pretension. The history — of wine, of the Gold Rush, of California agriculture — is still rich in Amador County. There is civilization, and there has been for a very long time. But it's not totally civilized.

The previous afternoon, we'd stopped at an old frontier-style roadhouse in a place called Drytown (it bills itself as "the only wet spot in Drytown"). Walking into the dark interior, half a dozen heavily tattooed, tanned locals turned at once to look us over.

How my wife and I must have seemed, with our collared shirt and sundress and fancy camera: the very picture of oncoming change, urban folks come up for the weekend to sniff and swirl and mull. Outsiders.

The Imperial Hotel, built in 1879, is in Amador City, population 185.

But that's the thing about California, and Californians: We, or our relatives, all arrived here however many years ago, and were left to see how we do in this sunlight and this soil. I feel like a stranger among normal wine culture, and yet I feel like another kind of stranger here, in Amador. But I was born in this state. And one day, I will be the same as the old vines, wizened and gray, full of stories that people can no longer decipher.

The roadhouse has a good, strong IPA on tap. I order two pints and take a look around — at the rock band setting up, at the dollar bills hanging from the ceiling, at the locals. And once again, Amador County makes me feel sheepish: Everyone else in here is drinking Bud, from bottles.

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>> p16

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Horns Aplenty

Living it up with the Suicide Squad.

By Joe Eskenazi

Sporting crowds cheer. Sporting crowds boo. On rarer occasions, thousands of spectators simultaneously gasp in disbelief. On rarer occasions still, screams of terror follow.

And then there's the sound of everyone hustling to get out of the way of a rampaging bull mingling with the paying crowd.

Per Section 597(m) of the California penal code, it is illegal to stage a bullfight “whether for amusement or gain or otherwise.” There is, however, one divine exception: “This section shall not, however, be construed as prohibiting bloodless bullfights ... held in connection with religious celebrations or religious festivals.” Fortunately for the Gustine Pentecost Society, a Portuguese benevolence association, its Festa do Divino Espirito Santo was “commemorating 100 years of faith and tradition,” a tradition that includes bullfighting. Neither God nor the law has much use for an atheistic bullfight.

And so, on a Monday in July in a small dairy town most city dwellers only know in the context of a rapidly receding highway exit sign, there is cheering and booing and gasping and screaming aplenty. As for men

and women fleeing a wayward bull — that happens too.

Like many of the small, agrarian towns in California's midsection, Gustine is heavily populated by immigrants from Portugal's Azores archipelago, about halfway between Lisbon and Newfoundland. The chain of nine Atlantic islands is verdant and strikingly beautiful — but there's only so much industry that can be wrung from verdant, strikingly beautiful postcard photos.

Many thousands of impoverished Azorians made the long journey to the Central Valley. Tell one you're from San Francisco, however, and he shakes his head and acts as if you've made the long journey. But San Francisco isn't all that far from Gustine. It's only 104 miles on wide, interstate highways. When mandolins come on the radio, the odds are still good you're listening to *A Prairie Home Companion*.

Gustine feels like another world, however — perhaps Venus. The temperature regularly cracks 110 degrees and it's so profoundly flat that sharp-eyed people can spot the backs of their own heads. Venture off the major roads and you can poke around for days without hearing much English.

The bullring at Bella Vista Park is off the major roads. It's a sun-bleached red edifice miles away from the large water tower shadowing Gustine's one-block downtown, and isolated even by the impressive standards of

the region. The stadium rises out of the fields like a monolith, and glows like a beacon after dark. Show up at midday at the intersection of Old Santa Fe Grade and Preston Road and you'll hear the unmistakable language of grown men happily busting each other's chops, identifiable in Azorian Portuguese or any other dialect under the sun.

Many of these gents are recognizable from the parade and festival downtown a few days earlier. Portuguese men in ballcaps, Wrangler jeans, boots, and short-sleeved work-shirts puffed cigars and mingled with dancers outfitted in medieval garb. A man with a red badge and a white cowboy hat orbited the crowd, doling out NyQuil cups of Hiram Walker apricot brandy. A dollar for eight raffle tickets could win a music box decorated with a picture of Mary and the Christ child. The staccato of an amplified cattle auctioneer shifting between Portuguese and English served as an ambient soundtrack. Eventually the cattle trailers pulled off, but the bidding continued: “Okay, we're gonna bid on some semen while they move the trucks. Do we have 380? Three-eighty, 380, 380, 380 — 380 we have!”

Now, on the day of the fights, it's almost 90 degrees, which passes for temperate. The men who worked all year behind the scenes organizing this event are enjoying their own little festa on the unshaded, fenced-in grounds surrounding the bullring before the crowds arrive and they go back to work.

John Freitas





Photograph by Joe Eskenazi



Alexia Aubault



Joe Eskenazi



John Freitas

There's Joe Freitas and Joe Freitas Jr. — who calls Freitas “Daddy,” but is actually the son of another Joe Freitas. There are chicken legs and barbecued quail and homemade linguisa sausages personally prepared by cook Gorge Costa. The men insist their visitor sample it all, along with Carlo Rossi white zinfandel out of the four-liter bottle and pint after pint of ice cold Bud. Afterward, Costa suggests we drink some Pepsi — which is his code for dark beer. They refuse to accept dollar one.

They treat a newcomer who simply walked through the gate with kindness and hospitality. For dwellers of our fast-paced, impersonal, and ephemeral city, it's tough not to feel a pang of longing for the group's overpowering sense of tradition and camaraderie. Yet men who grew up alongside each other and can trace their shared heritage to an island one-eighth the size of Alameda County are intimate enough to treat each other a bit more informally. Many Pepsis are quaffed and the friends laugh and joke and surreptitiously pour beer down the back pocket of anyone unfortunate enough to be distracted by a phone call. Then someone whips out a Taser, and Fernando Pinto — the lone mainland Portuguese in the crew — asks if anyone wants to give it a go. “It's no big deal,” he says, a mischievous glint in his blue eyes. “You're on the floor 15, 20 minutes, tops.” He sets down his can of Pepsi — a real Pepsi — on the table at a 45-degree angle and, somehow, it stays that way.

Dairy owner Tony Martin nods as the day's cavalleiros — mounted bullfighters — ride resplendently into the ring. Outfitted in forest green coats with gold trim and matching three-cornered hats, they are the stars of the show. Using only their legs, the cavalleiros pilot their dancing steeds backwards, sideways, and forward. The hands must be free to plunge a bandarilla into a pad on the back of the bull. (Event organizers insist the staves are tipped only with “industrial-strength velcro” — yet politely but adamantly decline to allow one to be inspected).

These are educated horses, and they don't come cheap. Martin knows this — he and his brothers own them. Asked if this is a profitable venture, he laughs: “Not at all.” Bullfighting, for him, isn't about the money. That's why he paid 120,000 euros for one of the horses.

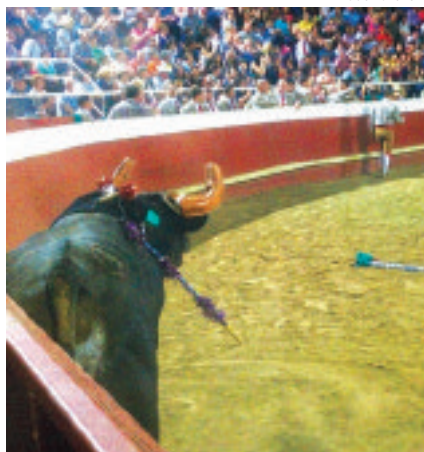
The Aposentos de Turlock ready for action; below, cavalleiro Rui Salvador demonstrates his skills.

A fantastically skilled rider mounted atop a \$160,000 Lusitano is a sight to see. But the biggest cheers are reserved for the chain-smoking local boys milling around the side of the ring. Outfitted in striking uniforms slit beneath the arms for increased mobility and looking like they were cut from the same material you'd use to upholster grandma's sectional, the official Portuguese title for these troops is “forcados” (which roughly translates as “pitchforks,” based on the implements their forbears carried into the ring). Every last spectator has a more colorful term: the Suicide Squad.

While the cavalleiros tangle with the bull, the captain of the Suicide Squad takes mental notes. He observes the bull's tendencies and chooses the seven men best fit to the task. He designates the man to lead them — the one to induce the bull into charging at him. Tony “Doogie” Machado, the captain of a local troop called Aposento de Turlock (loosely, “Straight Outta Turlock”), drafts 23-year-old Darren Mountain to take on the second of the night's six bulls. Moun-

An Aposento de Turlock acknowledges the cheering crowd.

Joe Eskenazi



tain crosses himself profusely, kneels, and prays. In unison, he and his seven colleagues hurtle like Marines over the chest-high wall separating the bullring from the spectators. With Mountain at the helm, the Aposentos form a single-file line, methodically advancing on the bull as it's distracted by a bullfighter waving a fuchsia cape. The crowd hushes, and, soon, the only noise to be heard is the creature's heavy breathing and Mountain's shrieks and claps.

The bull takes Mountain's bait, lowers its horns, and charges. Mountain backpedals sharply, reducing the impact of the pending collision, and receives the blow in his chest. As the bull rears its head, the soles of Mountain's shoes point skyward — but he never surrenders his grip around its leather-sheathed horns. His seven colleagues rush in, immobilizing the standing bull in the corner of the egg-shaped ring. And then, in unison, all break away — except for a sole forcado, grasping the bull's tail. The animal chases him in tight circles, and he glides over the dirt like a water-skier.

The bull grows tired and dizzy and, with great fanfare, the “tailing” forcado strides away without a backward glance, hopping the wall to the 4-foot-wide walkway separating the bull from the 3,200-odd delirious spectators.

Mountain receives slaps on the back and long, emotional hugs from, as he calls them, “my 30 brothers.” It's difficult not to envy the men's ironclad camaraderie. But, once again, it comes with a price, and one far steeper than a Pepsi down the pocket. After all, the Suicide Squad's bond is forged by collectively choosing to engage in behavior worthy of the title “Suicide Squad.”

The bull is shepherded back to his pen. (A bull will never see the inside of a bullring twice; they learn the bullfighters' tricks and become that much more unpredictable.) As another bull is summoned, the brothers proceed to eviscerate a pack of Marlboros and puff deeply. The Surgeon General's warning doesn't mean so much when you've just been trampled.

And then, not long after everyone wanders back in from the dance at intermission, it happens.

A brown bull who'd heretofore expressed little interest in chasing the horse or engaging the cape finds his second wind and barrels over the short wall, breaching the space between the ring and the stands. He charges through the walkway, and VIP spectators and Suicide Squad members stream, one after the other like divers in an Esther Williams movie, over the wall into the ring — now a 100-percent more bull-free environment than where they just stood.

From across the ring, all you can see of the approaching bull behind the chest-high wall are the bandarillas protruding from its back; it looks like a *Jaws* puppet show. Your humble narrator figures he has five to 10 seconds to vacate the walkway before the bull is upon him. Instinctively, he pulls himself through the bars and up into the seating area shortly before the bull thunders by.

So, yes, Gustine feels far away. But it's not. You drive fast on the trip home. The car is fueled with Rotten Robbie's gasoline and you are fueled with an adrenaline charge so potent it echoes in your ears.

It's not a bad feeling, come to think of it. You could have been dead. But, instead, you're alive.

E-mail Joe.Eskenazi@SFWeekly.com

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SUNDAY

PAGE 25

When the old Bay Bridge
was new.



WEDNESDAY

PAGE 27

Danielle Steel's weird word art.



NIGHT + DAY

WEEK OF AUGUST 1- AUGUST 7, 2013

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DANCING ON STILTS
Carpetbag Brigade
Saturday

Venus Alba

THU 8/1

▼ MADE-FROM-TV MOVIES

SEARCHING FOR AMY FISHER

Cultural critics never fail to insist that this is the worst that it's ever gotten, that the media have never been more sensationalistic or depraved; right now, there are plenty of people who will tell you that TV shows such as *Here Comes Honey Boo Boo* or *Jersey Shore* represent a heretofore unimaginable cultural nadir. But the morally outraged tend to have a short memory, which is why they don't remember mid-1992, when the nation was entranced by the media coverage of **Amy Fisher**, a 17-year-old who shot her 36-year-old lover's wife in the head. How entranced were we by this story? Seven months later, ABC, CBS, and NBC each broadcast a made-for-TV Amy Fisher movie within the span of a week, and the versions starring a slumming Drew Barrymore and Alyssa Milano went head-to-head on the same night in a statutory rape-'n'-ratings showdown. But director Dan Kapelovitz has not forgotten those dumb days, and his fascinating *Triple Fisher: The Lethal Lolitas of Long Island* (playing tonight at the Roxie) is a mash-up of the three pictures, resulting in a *Rashomon*-like retelling of a story which didn't really need to be told in the first place. Kapelovitz's audacious video remix of the worst of the '90s even makes it worth hearing the word "Buttafuoco" again.

Triple Fisher: The Lethal Lolitas of Long Island plays at 7:30 p.m. and 9:15 p.m. at the Roxie Theater, 3117 16th St., S.F. Admission is \$10; call (415) 863-1087 or visit roxie.com.
SHERILYN CONNELLY

SAT 8/3

▼ STREET FAIRS

THIS FESTIVAL'S FOR THE DOGS

San Francisco is famously said to have more dogs than children, and the **Nihonmachi Street Fair** has taken notice. It now has a dog pageant. That's right: a dog pageant. Festivalgoers who register can enter their four-legged friends in the Second Annual Fun and Furry Pooch Pageant and Doggy Parade. What does it take to win a dog pageant? "We're looking for bows that know how to wow a crowd," say the organizers. But don't stay home and play dead if you didn't register little Fido, or don't have a dog at all. Nihonmachi will still have a large, public pet area, and plenty of entertainment for non-canines. There are two stages, and performances run all weekend. Originally, Nihonmachi catered to the Japanese and Asian communities in Japantown, but over the years, it's grown to represent a broad range of San Francisco traditions. This year's festival features performances from the S.F. Taiko Dojo, West Coast Lion Dance, and live party-soul rock from Big City Revue, Ascension, and others.

The Nihonmachi Street Fair starts at 11 a.m. on Saturday, Aug. 3, (also on Sunday) on Post Street between Laguna and Fillmore streets, S.F. Admission is free; visit nihonmachistreetfair.org. DEVIN HOLT

▼ THEATER

BEAUTIFUL DREAMS

Enter a dreamlike world of Brobdingnagians when the Carpetbag Brigade brings modern dance on stilts to Dance Mission Theater. Artistic director Jay Ruby's *Callings*, a piece on superstition and the search for meaning, is lyrical, acrobatic, and extreme, using ropes and oars to evoke the ocean as the dancers tower in the airy reaches of artificial height. The dance is presented in a double bill with Arizona-based VerboBala's *Sonoran Strange*, a bilingual film and spoken word production about the border portal of the Sonoran Desert. If the theatrical offerings are insufficient to sate your appetite for the beautiful and the strange, catch the Latin American half of the Bi Cultural Road Show, stilt-walking street theater troupe Nemcatacoa Teatro, and strolling musicians Hojarasca performing Landscape Reinvention Society in the 24th/Mission BART Plaza during intermission.

Callings and *Sonoran Strange*, Aug. 2-4 at 7:30 p.m. at Dance Mission Theater, 3316 24th St., S.F. Tickets are \$20; visit brownpapertickets.com. IRENE HSIAO

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▼ Calendar

Calendar listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs and Calendar Editor John Graham by e-mail (Calendar@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local events — searchable by keyword, date, and genre — are available online.

ART - GALLERIES

111 Minna Gallery. Last Light: Solo exhibition of ethereal mixed-media landscapes by Ivy Jacobsen. Aug. 2-31. Life Forms: Collaborative art exhibition featuring works by painter Tobias Tovera and fashion designer Abbey Glass. Aug. 2-31. 111 Minna St., San Francisco, 974-1719, www.111minnagallery.com.

1AM Gallery. Bask: Übermensch: Ales "Bask" Hostomsky solo show inspired by superheroes, street art, cartoons, comics, vintage ads, propaganda posters, and other forms of pop-culture iconography. Tuesdays-Saturdays, 12-6:30 p.m. Continues through Aug. 3. 1000 Howard St., San Francisco, 861-5089, www.1amsf.com.

A.Muse Gallery. From the Container: Paintings by Nick Wildermuth and Daniel Jefferies. Through Sept. 15. 614 Alabama, San Francisco, 279-6281, www.yourmusegallery.com.

Adobe Books. We Had Nothing To Do and We Did It.: Calcagno Cullen curates the first show at the newest incarnation of Adobe Books' Backroom Gallery, which features works by Benjamin Perkins Burke, Tammy Rae Carland, Christian Davies, Erin Colleen Johnson, Susan O'Malley, and Erik Otto. Through Aug. 23, 12-8 p.m. free. 3130 24th St., San Francisco, 864-3936.

Bayview/Anna E. Walden Branch Library. Bayview's Historical Footprints: Redux!: Historical photography exhibit and stories by Bayview/Hunters Point elders. Daily. 5075 Third St., San Francisco, 355-5757, www.sfpl.org.

Center for Sex & Culture. Doing Your Dirty Work Two: A Sampler of Contemporary Art About Sex: Second annual juried group show curated by Dorian Katz and featuring over 30 artists. Through Aug. 30. 1349 Mission, San Francisco, 902-2071, www.sexandculture.org.

City Hall. Joseph A. Blum: The Bridge Builders: A collection of arresting photographs documenting the construction work on the Bay Bridge's new Eastern span. Wednesdays-Saturdays. Continues through Sept. 27. free. 554-6080. sfartscommission.org. 1 Drive Carlton B. Goodlett, San Francisco, 554-5184, www.sfgov.org.

Crown Point Press. Summer Choices: A Group Exhibition: Mondays-Saturdays. Continues through Aug. 31. Robert Bechtel: New Monotypes: Mondays-Saturdays. Continues through Aug. 31. 20 Hawthorne, San Francisco, 974-6273, www.crownpoint.com.

FFDG. Sylvia Ji: Interviewed: Solo show featuring new Day of the Dead-inspired acrylic works by the popular figurative painter. Wednesdays-Saturdays, 1-6 p.m. Continues through Aug. 10. free. 630 Valencia St., San Francisco, 500-2166, www.ffdg.net.

Hyatt Regency San Francisco. Alcatraz: Life on the Rock: An exhibit of historical photos, assorted memorabilia, and 3D

recreations of the infamous island prison's various environments. Through Oct. 26. 5 Embarcadero Center, San Francisco, 788-1234, www.sanfranciscoregency.hyatt.com.

Intersection for the Arts. Evidence: Artistic Responses to the Drug Cartel Wars: Miguel A. Aragón, Roberto Gomez Hernandez, Fiamma Montezemolo, Ernesto Ortiz, and Gianfranco Rosi & Charles Bowden utilize painting, video, photography, printmaking, and installation to illuminate the vicious underground drug wars raging on both sides of the Mexican-American border. Tuesdays-Saturdays, 12-6 p.m. Continues through Aug. 31. free. 925 Mission, San Francisco, 626-2787, www.theintersection.org.

Jenkins Johnson Gallery. Summertime ...: Group show featuring paintings, photos, sculptures, and other works by Scott Fraser, Gordon Parks, Skip Steinworth, and more. Tuesdays-Saturdays, 10 a.m. Continues through Aug. 30. 464 Sutter, San Francisco, 677-0770, www.jenkinsjohnsongallery.com.

The Luggage Store. Brett Goodroad: What Imaginist Knew: Solo show of oil paintings by this year's winner of the Headlands Center for the Arts Tournesol Award. Wednesdays-Saturdays, 12-5 p.m. Continues through Aug. 9. free. headlands.org/program/tournesol-award. 1007 Market, San Francisco, 255-5971, www.luggagestoregallery.org.

San Francisco Main Library. Afro-Futurism: Envisioning the Year 2070 and Beyond: Curator Kheven LaGrone invites viewers to imagine the state of Black consciousness in the decades to come with contributions from James Anderson, Nyame Brown, James M. Kennedy, Danny King, Durrell Mackey, Ajuan Mance, Karen Oyekanmi, Jarrel Phillips, Michael Ross, Malik Seneferu, and Tomye. The exhibit is located in the library's African American Center on the third floor. Through Aug. 1. free. 100 Larkin, San Francisco, 557-4400, www.sfpl.org.

Main Library, Skylight Gallery. Documerica Returns: Traveling photographic exhibit — an update of the one originally developed in 1971 — co-presented by the library's Wallace Stegner Environmental Center and the U.S. Environmental Protection Agency. Through Oct. 1. 100 Larkin, San Francisco, 557-4277, www.sfpl.org.

Mirus Gallery. Geometry of Chance: Art and mathematics make strange bedfellows at this group show with geometrical inspirations. Tuesdays-Saturdays, 10 a.m.-6 p.m. Continues through Aug. 31. Free. 540 Howard St., San Francisco, 543-3440, www.mirusgallery.com.

Modern Eden. Mona: International group show allowing modern artists to reimagine DaVinci's (if not the world's) most famous painting. Tuesdays-Saturdays, 10 a.m.-6 p.m. Continues through Aug. 9. free. Jaclyn Alderete: Indra's Net: Debut solo show of paintings by the San Francisco transplant. Tuesdays-Saturdays, 10 a.m.-6 p.m. Continues through Aug. 9. free. 403 Francisco St., San Francisco, 420-2898, www.moderneden.com.

RayKo Photo Center. One-of-a-Kind: Singularly unique photographic works by Alexandra Bellissimo, Christopher Colville, Klea McKenna, Laura Parker, Diane Pierce, Meghann Riepenhoff, Saul Robbins, Ian Van Coller, and Mimi Yoon. Tuesdays-Sundays. Continues through Sept. 1. I.O.P. I.E.D. (Inside Out Printer Improvised Explosive Device): RayKo artist-in-residence Jesse Boardman Kauppila displays prints made from printer toner that was exploded onto glass plates. Tuesdays-Sundays. Continues through Sept. 1. 428 Third St., San Francisco, 495-3773, www.raykophoto.com.

SF Camerawork. Cover to Cover: A survey of SF Camerawork members' photo books. Tuesdays-Saturdays. Continues through Aug. 24. free. 657 Mission, San Francisco, 512-2020, www.sfcamerawork.org.

SFMOMA Artists Gallery. Lure: Bay Area Artists Explore the Sea: A "water-centric" group show. Tuesdays-Saturdays, 10:30 a.m.-5 p.m. Continues through Aug. 15. free. Fort Mason, Bldg.



Ivy Jacobsen's "Solstice"

FRI 8/2

▼ ART

LIGHTS OUT

There is peace and quiet, and then there is too quiet, when animals have hidden or fled and only humans, with our inadequate senses, remain exposed. **Ivy Jacobsen's** paintings have been described as "ethereal scenery... with a feminine sensibility that's soothing to the eye." But the stillness of her stark, monochromatic landscapes — a few branches here and there with eerily glowing polyps, the remaining forest shrouded in fog with hints of anthropomorphic limbs set to ensnare — just as readily inspire apprehension. "Last Light" is a solo exhibition of Jacobsen's paintings, which are built up in acrylic or oil with bronzing powder and other mixed-me-

dia, the layering of materials and subjects immersing the viewer. Her brilliant understatement, with so little revealed and so much more implied, enables the same work to be interpreted as either idyllic or menacing. It is a screen on which the viewers project their own fears. How comfortable are you all alone, or even in your own skin? "Last Light" runs concurrently with "Life Forms," paintings by Tobias Tovera and fashion by Abbey Glass, with a performance by musician Tim Carr opening night.

Last Light starts at 5 p.m. (and continues through Aug. 31) at 111 Minna Gallery, 111 Minna St. (at Second Street) Admission is free; call 974-1719 or visit 111minnagallery.com.

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C, San Francisco, 441-4777, www.sfmoma.org.
Southern Exposure. Sandra Ono: Engrams: A biomorphic, site-specific installation made from melted plastic sandwich bags. Tuesdays-Saturdays, 12-6 p.m. Continues through Dec. 31. 3030 20th St., San Francisco, 863-2141, www.soex.org.
UCSF Women's Health Center. Serenity: A five-floor exhibit featuring serene artworks by Wendy Robushi, Katia Almeida, Julie Garner, Susan Spies, and Maeve Croghan to promote the healing power of art. Mondays-Fridays. Continues through Oct. 16. 2356 Sutter St., San Francisco, 353-2293, www.ucsfhealth.org.
White Walls Gallery. Niels Meulman: Unism: Tuesdays-Saturdays, 12-7 p.m. Continues through Aug. 10. Free. [whitewallssf.com](http://www.whitewallssf.com). 886 Geary St., San Francisco, 931-1500, www.whitewallssf.com.

BENEFITS

California Chinese Orchestra: Twilight 2013: 20th annual fundraising concert. Sun., Aug. 4, 12:30 p.m., \$15-\$50. Yerba Buena Center for the Arts, 701 Mission, San Francisco, 978-2787, www.ybca.org.
Ethnic Fashion in the Spotlight: African Arts Academy benefit with runway shows by Aline's Closet, Armstrong Beugre, Picky Fashion, Brandon Young, and Monique Zhang, plus food, comedy, poetry, dance performances, keynote speakers, and more. Sat., Aug. 3, 6-10 p.m., \$60-\$160, felyproductions.com. Museum of the African Diaspora, 685 Mission, San Francisco, 358-7200, www.moadsf.org.

Priscilla on Broadway Dinner & Show: This humble mid-Market diner might not be the first place you'd expect to find drag queens in full regalia, but the Ducal Council of S.F. will be here nonetheless to celebrate Broadway's *Priscilla, Queen of the Desert: The Musical* tour — coming to the neighboring Orpheum Theatre at the end of August — with this fundraising dinner and raffle to benefit the Castro Country Club. Fri., Aug. 2, 5:30 p.m., \$25, sfducal.org. SAM's Diner, 1220 Market St., San Francisco, 626-8590, www.samsdinersf.com.
Saturday Doggie Happy Hour: Monthly fundraiser for local canine charities, with drink prices that won't eat your wallet. First Saturday of every month, 4-8 p.m. Doc's Clock, 2575 Mission, San Francisco, 824-3627, www.docsclock.com.

BURLESQUE

Barbary Coast Burlesque: Bunny Pistol hops onstage with her latest squad of bumpers and grinders, including Patty Cakes, Lady Satan, Mynx d'Meanor, Kellita, Revolve, The Tartlettes, and Annie Oakland. Hosted by Kingfish. Sun., Aug. 4, 8 p.m., \$15-\$20, facebook.com/BarbaryCoastBurlesque. Yoshi's San Francisco, 1330 Fillmore, San Francisco, 655-5600, www.yoshis.com.
Burlesque and Why: The Naked Truth: Red Hots Burlesque presents a behind-the-curtain stage production combining intimate storytelling, theater, and — naturally — titillating dance performances by Ellion Ness, Dottie Lux, The Lady Ms. Vagina Jenkins, Magnolia Black, Lay-Si Luna, and Alexa Von Kickinface. Thu., Aug. 1, 8 p.m.; Fri., Aug. 2, 10 p.m.;

Sat., Aug. 3, 7 & 10 p.m.; Sun., Aug. 4, 5 & 8 p.m., \$20-\$35, burlesqueandwhy.com. Stage Werx 446, 446 Valencia St., San Francisco, www.stagewerx.org.
First Friday Follies: With Belles du Jour & burlesque guests. First Friday of every month, 9 p.m., free, facebook.com/groups/97138677663. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.
Red Hots Burlesque: Dottie Lux has led these weekly shimmy showcases since 2008. Wednesdays, 7 p.m.; Fridays, 7:30 p.m., \$5-\$10, redhotsburlesque.com. El Rio, 3158 Mission, San Francisco, 282-3325, www.elriosf.com.
Trapeze 8: One-Year Anniversary Hot August Hoo-Ha: DJs Delachaux, JsinJ, and The Clown spin electro-swing cabaret platters while Lux-O-Matic, Fou Fou Ha!, Eva D'Luscious, and Miss Scarlet Conte get down in dapper flapper burlesque performances. Fri., Aug. 2, 9 p.m., \$10. Rickshaw Stop, 155 Fell, San Francisco, 861-2011, www.rickshawstop.com.
Uptown Hubba Hubba: Weekly burlesques & lascivious laffs from the Hubba Hubba Revue crew. Mondays, 9 p.m., \$5, hubbahubbarevue.com. Uptown Nightclub, 1928 Telegraph, Oakland, 510-451-8100, www.uptownnightclub.com.

CABARET AND DRAG

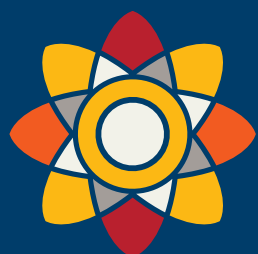
Cabaret Showcase Showdown: Producers' Choice Award & Show: Includes performances by Sheelagh Murphy, Mark Johnson, Jesse Cortez, Norman Vane, Katya Smirnoff-Skyy, and Trauma Flintstone. Sun., Aug. 4, 7 p.m., \$7. Martuni's, 4 Valencia, San Francisco, 241-0205, martunis.ypguides.net.

Charlie Horse: Muthachucka hosts a night of Garland 'n' Minelli madness, with drag performances by Daft-Nee Gesundheit, Donna Persona, Miss Prick, Sandy Shorts, LeMay, Sugah Beaties, Glamamore, and more. Sat., Aug. 3, 9:30 p.m., \$5, muthachucka.com/charliehorse.html. S.F. Eagle, 398 12th St., San Francisco, 626-0880, www.sf-eagle.com.
Cocktailgate: Hosted by Suppositori Spelling. Sundays, 9 p.m. Truck, 1900 Folsom, San Francisco, 252-0306, www.trucksf.com.
Christy Cruse: Sundays, 9 p.m., free. Aunt Charlie's Lounge, 133 Turk, San Francisco, 441-2922, www.auntcharlieslounge.com.
It's 5 O'Clock Somewhere: A Drag King Variety Show: First Sunday of every month, 5-10 p.m., \$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.
Meow Mix: A weekly cabaret show hosted by Ferosha Titties, with rotating co-hosts and DJs. Tuesdays, 11 p.m., \$3-\$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.
The Monster Show: Thematic weekly drag performances with Cookie Dough, DJ MC2, and guests. Thursdays, 10 p.m. The Edge, 4149 18th St., San Francisco, 863-4027, www.edgegsf.com.
Piano Bar 101: Open mic cabaret with Joe Collins Wicht, Trauma Flintstone's piano-playing alter ego. Mondays, 9 p.m., free. Martuni's, 4 Valencia, San Francisco, 241-0205, martunis.ypguides.net.
The Picklewater Clown Cabaret: First Monday of every month, 8 p.m., \$10-\$15, picklewater.com. Stage Werx 446, 446 Valencia St., San Francisco, www.stagewerx.org.
Priscilla on Broadway Dinner & Show: This humble mid-Market diner might not be the first place you'd expect to find >>

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FRI 8/2

▼ COMEDY

FUNNY GIRLS

“These bitches are funny” is the tagline on the website for *The Bitchslap!*, and it pretty much sums up the show. Formed to give a voice to the many talented Bay Area women in the traditionally male-dominated world of stand-up comedy, Bitchslap celebrates its one-year anniversary tonight. The lineup includes founders Kimberly Rose Wendt and Eloisa Bravo, as well as *SF Weekly's* “Best Tranny Comedienne” for 2012, Natasha Muse. As the title suggests, these aren’t your mother’s comedians. Bravo frequently jokes about her inability to conceive a child, Wendt pursues “comedic misanthropy,” and Natasha Muse performs regularly with “feminist sketch comedy nonprofit” Femikaze. Come for the bitches, stay for the laughs.

The Bitchslap! starts at 8:30 p.m. at the Exit Cafe, 156 Eddy St., S.F. Tickets are \$10; call 931-1094 or visit BitchslapComedy.com. **DEVIN HOLT**

drag queens in full regalia, but the Ducal Council of S.F. will be here nonetheless to celebrate Broadway’s *Priscilla, Queen of the Desert: The Musical* tour — coming to the neighboring Orpheum Theatre at the end of August — with this fundraising dinner and raffle to benefit the Castro Country Club. Fri., Aug. 2, 5:30 p.m., \$25, sfducacouncil.org. SAM’s Diner, 1220 Market St., San Francisco, 626-8590, www.samsdinersf.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannyshack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, https://www.facebook.com/1760MarketStreet.

Some Thing: Art drag night with craft table. Fridays, \$5. The Stud, 399 Ninth St., San Francisco, 863-6623, www.studsf.com.

Sunday’s a Drag: Brunch & drag revue with Donna Sachet. Sundays, 11 a.m. & 1:30 p.m., \$39.95. Harry Denton’s Starlight Room, 450 Powell, San Francisco, 395-8595, www.harrydenton.com.

COMEDY

19th Annual Summer Improv Festival: Featuring humorous improvisational comedy/theater by the BATS Improv troupe. Starting Aug. 2, Fridays, Saturdays, 8 p.m. Continues through Aug. 31, \$17-\$20, improv.org. Bayfront Theater, 16 Marina, San Francisco, 474-6776.

Adam Ray: Plus guest openers. July 31-Aug. 3, \$16-\$22. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

American Me Comedy: A culturally inclusive stand-up showcase with Ben Gleib. Tue., Aug. 6, 8 p.m., \$15. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

Andrea Carla Michaels & Bernadette Luckett: Reading from *No Kidding: Women Writers on Bypassing Childhood*, an essay collection by comedy scribes with no desire to be sharing baby pics at day care. Wed., July 31, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 835-1020, www.bookpassage.com.

Bad Movie Night: The Raid: Redemption: Hosts Sherilyn Connelly, Miki-Em, and Rose Lacy kick off August’s “Ultraviolence” theme with this Indonesian martial arts movie that, unlike most Bad Movie Night selections, actually kicks ass — unless you were looking for, y’know, subtle dialogue or something. Sun., Aug. 4, 8 p.m., \$6.99. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Big City Improv: Actors take audience suggestions and create comedy from nothing. Fridays, 10 p.m., \$20, bigcityimprov.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Bobcat Goldthwait: This ‘80s comedy icon spent some time out of the cultural spotlight between directing 1991’s *Shakes the Clown* and 2011’s *God Bless America*, but he’s back in action — and maybe even funnier now. Jay Larson opens. Aug. 2-3, \$25. Cobb’s Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

The Business: A Comedy Show: Sketch and stand-up comedy. Wednesdays, 8 p.m., \$5. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Comedy Blast: Stand-up comedy with Danny Dechi and guests. Tuesdays, 7:30 p.m., free, dannydechi.com. Neck of the Woods, 406 Clement St., San Francisco, 387-6343, www.neckofthewoodssf.com.

Comedy Bodega: Marga Gomez presents a weekly comedy showcase that promises you don’t have to be a “bisexual mariachi hipster” to attend. You don’t even have to habla español — all shows are in English. Thursdays, 8 p.m., free, comedybodega.com. Esta Noche, 3079 16th St., San Francisco, 861-5757, www.estanocheclub.com.

Comedy Bottle: The Purple Onion at Kells presents two nights with Kyle McFadden. Aug. 2-3, 8:30 p.m., \$15. Kells Irish Restaurant & Bar, 530 Jackson, San Francisco, 955-1916, www.kellsirish.com.

Comedy Night: Even San Francisco’s annual Comedy Day has to venture out after sundown sometimes, so they teamed up with Sylvan Productions to bring you Comedy Night — which, like the Day, is free of charge. Fri., Aug. 2, 9 p.m., free, facebook.com/SylvanProductions. Dirty Trix Saloon, 408 Clement St., San Francisco, 515-5222, www.dirtytrix.com.

Comet Club Comedy: Your free weekly chance to laugh in the Marina (instead of at it). Thursdays, 8:30 p.m., free. Comet Club, 3111 Fillmore, San Francisco, 567-5589.

The Cynic Cave: Local comedy showcase every Saturday night (and some other days, too). Hosted by George Chen and Kevin O’Shea. Saturdays, 8 p.m., cyniccave.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

Dueling Pianos at Johnny Foley’s: Merry musical sing-alongs. Wednesdays-Saturdays, 9 p.m., free, duelingpianosatfoleys.com. Johnny Foley’s Irish House, 243 O’Farrell St., San Francisco, 954-0777, www.johnnyfoleys.com.

The Eric Show: Hosted by Eric Barry. Tuesdays, 8 p.m., \$5, facebook.com/EricBarryComedy. Milk Bar, 1840 Haight, San Francisco, 387-6455, www.milkssf.com.

FilmDrunk and Friends: Are “Internet friends” just as legit as the ones you have IRL? Find out when the folks behind FilmDrunk.com bring out some pals for a night of laughs in North Beach. Sun., Aug. 4, 7:30 p.m., \$15. Cobb’s Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

F!#&ing Free Fridays: Even your worst ex can’t take away your ability to laugh at yourself when EndGames Improv riffs on “Your F!#&ed Up Relationship” every week. Fridays, 10:30 p.m., free, freecomedyfridays.eventbrite.com. Stage Werx 446, 446 Valencia St., San Francisco, www.stagewerx.org.

Hand to Mouth: Money: James Fluty and Trevor Hill host a night of priceless humor by Nato Green, Karinda Dobbins, Alex Hooper, Chris Higgins, Colleen Watson, and Andrew Holmgren. Fri., Aug. 2, 10 p.m., \$5-\$8, handtomouthcomedy.com. Dark Room Theater, 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Harvey’s Funny Tuesdays: Hosted by Ronn Vigh. Tuesdays, 9 p.m., free. Harvey’s, 500 Castro, San Francisco, 431-4278, www.harveyssf.com.

The Layover Comedy Night: Tuesdays, 8:30 p.m., free. The Layover, 1517 Franklin, Oakland, 510-834-1517, www.oaklandlayover.com.

Misery Index: Special guest host Lydia Popovich presides over a whimsical whinge-fest featuring comedians Casey Ley, Kaseem Bentley, Kevin O’Shea, Alex Hooper, Clare O’Kane, and Johan Miranda. Mon., Aug. 5, 8 p.m., free, miseryindexf.tumblr.com. The Rite Spot Cafe, 2099 Folsom, San Francisco, 552-6066, www.ritespotcafe.net.

The Mission Position: Weekly stand-up comedy showcase. Thursdays, 8 p.m., \$10, missionpositionlive.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

Nightlife on Mars: Free weekly comedy night with Nightlife on Mars (Ryan Cronin, Joe Nguyen, Adam McLaughlin, Red Scott, and Jeff Reitman) plus guests. Thursdays, 8:30 p.m., free, nightlifenomars.com. Murphy’s Pub, 217 Kearny St., San Francisco, 693-9588.

Mark Pitta & Friends: Tuesdays, 8 p.m., \$15-\$25. 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley, 383-9600, www.142throckmortontheatre.com.

The Romane Event: 100th Show Anniversary: Paco Romane hosts stand-up routines by Joe Tobin, Ronn Vigh, David Ghorie, Scott Simpson, and headliner Bucky Sinister. Wed., July 31, 8 p.m., \$7-\$10. Make-Out Room, 3225 22nd St., San Francisco, 647-2888, www.makeoutroom.com.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

S.F. Comedy Showcase: Weekly roundup of local laughmakers. Sundays, 8 p.m., \$12.50. Punch Line, 444 Battery, San Francisco, 397-7573, www.punchlinecomedyclub.com.

Slanted Comedy: Asian stand-up showcase with Josef Anolin, Joey Guila, Walter Hon, Ron Josol, and Yoshi. Thu., Aug. 1, 8 p.m., \$15. Cobb’s Comedy Club, 915 Columbus, San Francisco, 928-4320, www.cobbscomedy.com.

Storking Comedy: Weekly stand-up routines followed by bonus interview segments. Thursdays, 6:30 p.m., free, facebook.com/SylvanProductions. Stork Club, 2330 Telegraph, Oakland, 510-444-6174, www.storkcluboakland.com.

Talkies: A comedy/multimedia monthly event produced by George Chen, Anna Seregina, Jesse Elias, Clare O’Kane, and Land Smith. First Friday of every month, 8 p.m., \$10, talkieshow.tumblr.com. Lost Weekend Video, 1034 Valencia St., San Francisco, 643-3373, www.lostweekendvideo.com.

U.S. Air Guitar Semifinals: Hosted by Björn Türoque. Sat., Aug. 3, 9 p.m., \$20, usaiguitar.com. The Independent, 628 Divisadero, San Francisco, 771-1420, www.theindependentsf.com.

CONFERENCES AND CONVENTIONS

GaymerX: This two-day conference calls out to LGBT gamer geeks with discussion panels, tech talks, a chiptune dance party, and other stuff you might have wanted to share with your straight gaming pals (but were afraid to ask). Aug. 3-4, \$45-\$60, gaymerconnect.com. Hotel Kabuki, 1625 Post, San Francisco, 922-3200, www.jdvhotels.com/kabuki.

DANCE - PERFORMANCES

Carpetbag Brigade: The “physical theater” company pres-

ents *Callings*, a multidisciplinary work that incorporates dance, circus arts, contact improvisations, and more. Aug. 2-4, 7:30 p.m., \$20, carpetbagbrigade.com. Dance Mission Theater, 3316 24th St., San Francisco, 273-4633, www.dancemission.com.

ODC Summer Sampler: Get a taste of ODC’s latest fare in new works by Brenda Way, KT Nelson, Kate Weare, and Kimi Okada. Aug. 2-3, 8 p.m., \$30-\$45. ODC Theater, 3153 17th St., San Francisco, 863-6606, www.odctheater.org.

Suhaila Dance Company: Choreographer Suhaila Salimpour presents the debut of *Enta Omri (You Are My Life)*, a fusion of Middle Eastern music and belly dance. Sat., Aug. 3, 8 p.m.; Sun., Aug. 4, 3 p.m., \$24.95, suhailadanceinternational.com. Fort Mason, Southside Theater, Marina, San Francisco, www.fortmason.org.

Keith Terry & Corposonic: An evening of “body music” informed by international sounds and dance techniques. Sun., Aug. 4, 7:30 p.m., \$25-\$35. SFJAZZ Center, 205 Franklin St., San Francisco, www.sfjazz.org.

FASHION AND STYLE

Life Forms: Collaborative art exhibition featuring works by painter Tobias Tovera and fashion designer Abbey Glass. Aug. 2-31. 111 Minna Gallery, 111 Minna St., San Francisco, 974-1719, www.111minnagallery.com.

Ethnic Fashion in the Spotlight: African Arts Academy benefit with runway shows by Aline’s Closet, Armstrong Beugre, Picky Fashion, Brandon Young, and Monique Zhang, plus food, comedy, poetry, dance performances, keynote speakers, and more. Sat., Aug. 3, 6-10 p.m., \$60-\$160, felyproductions.com. Museum of the African Diaspora, 685 Mission, San Francisco, 358-7200, www.moadsf.org.

J.D. ‘Okhai Ojeikere: Sartorial Moments and the Nearness of Yesterday: MoAD’s Curator’s Choice Series presents five decades of photographs depicting the evolution of fashion styles in Nigeria, ranging from traditional dress and hairstyles to more modern, Western-style adaptations. Wednesdays-Sundays. Continues through Sept. 29. Museum of the African Diaspora, 685 Mission, San Francisco, 358-7200, www.moadsf.org.

Third Annual Fair Trade Bazaar: At some bazaars, the closest thing you’ll find to “fair trade” might be haggling a decent deal. But the de Young Museum Store’s yearly event provides shoppers with a better option: 17 fair trade vendors from multiple continents offering their craft items — including jewelry, textiles, baskets, fashion accessories, and other goods — in a setting that doesn’t require paying for international airfare to get there. Fri., Aug. 2, 9:30 a.m.-8:30 p.m.; Sat., Aug. 3, 9:30 a.m.-4:30 p.m., free. de Young Museum, 50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, www.deyoungmuseum.org.

FRI 8/2

▼ COMEDY

BOBBING FOR COMEDY GOLD

Bobcat Goldthwait has been making people laugh for more than three decades, first as a brash, nonsequitur’d stand-up comedian and later as a writer and director of feature films in Hollywood; last year’s *God Bless America* is a murderous send-up of reality television. His career started in the 1980s in San Francisco at comedy incubators such as the Other Cafe, Wolfgang’s, and Cobb’s, where he was supported by friends and colleagues like Robin Williams, who he’d later direct. But Goldthwait’s intense persona and wildly creative topics couldn’t be contained in a 7x7 area for too long, and his move to Los Angeles would bring him to the world at large.

He’s often said that the art of telling jokes never felt like work when he lived up here, so it should be a pleasure to see him back in action in San Francisco this



week. Goldthwait returns to one of his most formative stages on Aug. 2-3 when he performs stand-up at Cobb’s Comedy Club, 915 Columbus (at Lombard). Admission is \$25; call 928-4320 or visit cobbscomedyclub.com for more info. **TAMARA PALMER**

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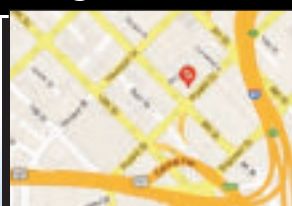
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FESTIVALS

18th Annual S.F. Bay Area Aloha Festival: Pacific Islander celebration featuring music, dance, crafts, food, kids' activities, and more. Aug. 3-4, 10 a.m.-5 p.m., free, pica-org.org. San Mateo Event Center, 1346 Saratoga Drive, San Mateo, 650-574-3985, www.sanmateoexpo.org.

19th Annual Summer Improv Festival: Featuring humorous improvisational comedy/theater by the BATS Improv troupe. Starting Aug. 2, Fridays, Saturdays, 8 p.m. Continues through Aug. 31, \$17-\$20, improv.org. Bayfront Theater, 16 Marina, San Francisco, 474-6776.

2013 Japan Film Festival of San Francisco: As part of the J-Pop Summit Festival, the JFF presents a cross-section of contemporary cinema from Japan, including local and national premiere screenings of new anime action flicks, live-action manga adaptations, dramas, documentaries, and more for the discriminating Japanese cinephile. Through Aug. 4, \$13 per film, jffsf.org. New People, 1746 Post (at Webster), San Francisco, 525-8630, www.newpeopleworld.com.

33rd San Francisco Jewish Film Festival: Life Through a Jew (ish) Lens: This nearly three-week-long festival features almost 75 films at venues around the Bay Area — and everyone is welcome, whether or not you're "Jewish (religious, secular, or somewhere in-between), Jew-curious, Jewy, or just guilty by association." Venues include: The Castro Theatre (429 Castro, S.F.); Jewish Community Center of San Francisco (3200 California, S.F.); RayKo Photo Center (428 Third St., S.F.); Smith Rafael Film Center (1118 Fourth St., San Rafael); California Theatre (2113 Kittredge, Berkeley); New Parkway Theater (474 24th St., Oakland); Grand Lake Theater (3200 Grand Ave., Oakland); Piedmont Theatre (4186 Piedmont, Oakland); and CineArts at Palo Alto Square (3000 El Camino Real, Palo Alto). See sfjff.org for showtimes, tickets, and information. Through Aug. 12, sfjff.org. Multiple Bay Area Locations, San Francisco.

40th Annual Nihonmachi Street Fair: Asian Pacific community celebration featuring Hawaiian and Japanese music and dance, Asian artisan booths, a pet pageant, food vendors, and more. Aug. 3-4, 11 a.m.-6 p.m., free, www.nihonmachistreetfair.org. Japantown, Post, San Francisco, 567-4573, www.sfjapantown.org.

American Craft Council Show: More than 200 artists present their wares at this posh juried craft show featuring furniture, fashions, jewelry, and other upscale objets d'art. Aug. 2-4, 10 a.m., \$12-\$20, craftcouncil.org/sf. Fort Mason, Festival Pavilion, Marina, San Francisco, 292-3531, www.fortmason.org.

LaborFest 2013: Now in its 20th year, this annual festival celebrating organized labor shows little sign of the recent decline in American unions' fortunes. It's still a sprawling, monthlong,

multidisciplinary affair that includes its own film festival, a bookfair, historical walking tours, theatrical performances, art exhibitions, literary readings, teach-ins, lectures, panels, and more. Visit the festival's website for schedules, event details, and other information. Through July 31, laborfest.net. Multiple Bay Area Locations, San Francisco.

S.F. Chefs: Food, Wine, Spirits Festival: Perhaps the only thing more full than the events schedule at this week-long smorgasbord of tastings, parties, and workshops will be your belly once you're done sampling it all. Through Aug. 4, sfchefs-foodwine.com. Multiple Bay Area Locations, San Francisco.

Sixth Annual Downtown Berkeley MusicFest: Four East Bay days and nights of music — including blues, country, jazz, soul, zydeco, and other genre-hopping sounds — at venues such as the Freight & Salvage Coffee House, Subterranean Arthouse, Jazzschool, Jupiter, and more. See website for specific event times and prices. Aug. 1-4, downtownberkeleymusicfest.org. Multiple Bay Area Locations, San Francisco.

LITERARY EVENTS

851 Reading Series: Janey Smith hosts writers Ken Baumann, Matthew Simmons, Chelsea Martin, Jimmy Chen, Andrea Kneeland, Ben Mirov, and Mike Kitchell. Sun., Aug. 4, 2 p.m., free. Jack Kerouac Alley, 257 Columbus Ave., San Francisco.

Actors Reading Writers: Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, www.berkeleyhistorichotel.com.

Alexander Maksik: Reading from his new novel, *A Marker to Measure Drift*. Mon., Aug. 5, 7:30 p.m., free. The Booksmith, 1644 Haight, San Francisco, 863-8688, www.booksmith.com.

Alyssa Harad: The author reads from her memoir, *Coming to My Senses: A Story of Perfume, Pleasure, and an Unlikely Bride* — which we promise has very little in common with Patrick Süskind's novel *Perfume: The Story of a Murderer* (for better or worse). Thu., Aug. 1, 7 p.m., free. Green Apple Books, 506 Clement, San Francisco, 387-2272, www.greenapplebooks.com.

Amplitude I: Poetry readings by Ed Bok Lee, D. Scot Miller, Aleida Rodríguez, and Pireeni Sundaralingam that coincide with the transcultural theme of the YBCA's current Migrating Identities exhibit. Fri., Aug. 2, 7 p.m., free with gallery admission. Yerba Buena Center for the Arts, 701 Mission, San Francisco, 978-2787, www.ybca.org.

Andrea Carla Michaels & Bernadette Luckett: Reading from *No Kidding: Women Writers on Bypassing Childhood*, an essay collection by comedy scribes with no desire to be sharing baby pics at day care. Wed., July 31, 6 p.m., free. Book Passage, 1 Ferry Building Ste. 42, San Francisco, 835-1020, www.bookpassage.com.

SUN 8/4

▼ ART

PICTURING THE BAY BRIDGE

For *LIFE* magazine from 1936 to 1960, Bay Area photographer Peter Stackpole did everything from profiling Hollywood celebrities to going abroad and capturing the drama of wartime. The winner of a George Polk Award, he was one of the magazine's original four photographers (along with Margaret Bourke-White, Alfred Eisenstaedt, and Thomas McAvoy), and his prodigious output included photographing the 1930s' construction of the Bay Bridge and the Golden Gate Bridge. In "**Peter Stackpole: Bridging the Bay**," the Oakland Museum of California brings Stackpole's photography back to life, to coincide with

the building of the Bay Bridge's new east span. During the bridge's original development, Stackpole ascended the burgeoning towers alongside construction workers, taking images that are every bit as dramatic as the 1932 New York photo, *Lunch atop a Skyscraper*, that set the standard for imagery of high-rise construction. Stackpole went low, too, getting street-level and water-level views of the Bay Bridge in progress. Seventy years later, the detail and depth in Stackpole's photos still resonate, still make you think about the drama and risk that goes into building great spans that take humans where they didn't go before.

"Peter Stackpole: Bridging the Bay" runs through Jan. 26, 2014, at Oakland Museum of California, 1000 Oak St., Oakland. \$6-\$12, 510-318-8400 or museumca.org. JONATHAN CURIEL

C.W. Gortner: The historical writer reads from *The Queen's Vow*, his fictionalized account of the rise of Spain's Isabella I. Thu., Aug. 1, 6 p.m., \$12. Mechanics' Institute Library, 57 Post, San Francisco, 393-0100, www.milibrary.org.

The Epicenter: Peter Orner: Litquake presents the author of *Last Car Over the Sagamore Bridge* in conversation with Isaac Fitzgerald from McSweeney's. Tue., Aug. 6, 7 p.m., \$5-\$10 suggested donation, litquake.org. Hotel Rex, 562 Sutter, San Francisco, 433-4434.

Paxton Gate Storyhour: Readings of chosen books for children. Thursdays, noon, free, 252-9990. Paxton Gate's Curiosities for Kids, 766 Valencia, San Francisco, www.paxtongate.com.

Quiet Lightning: The Greenhouse Effect: With readings by Carleen Tibbetts, Paul Corman-Roberts, Peter Bullen, Tory Adkisson, Kara Vernor, Melissa Graeber, Linette Escobar, Tracey Knapp, Molly Giles, Miquila Alejandre, and Patrick O'Neil. Mon., Aug. 5, 7:30 p.m., \$5-\$10, quietlightning.org/the-greenhouse-effect. Conservatory of Flowers, 100 John F Kennedy Drive, San Francisco, 666-7001, www.conservatoryofflowers.org.

Rebecca Solnit: Green Apple Books presents cocktails and conversation with the local writer and activist in celebration of her newest book, *The Faraway Nearby*. Tue., Aug. 6, 7 p.m., greenapplebooks.com/event/rebecca-solnit-evening-lodge. San Francisco Elks Lodge #3, 450 Post St., San Francisco, 421-5230, www.sfelks.org.

S.G. Browne: Launch party for the sci-fi writer's conceptual — and comical — new book, *Big Egos*. Tue., Aug. 6, 7:30 p.m., free. The Booksmith, 1644 Haight, San Francisco, 863-8688, www.booksmith.com.

Story Time in the Library: Kids aged 4 to 8 are encouraged to sit back and hear stories about nature and science. First and Third Sunday of every month, 10:30 a.m., free. San Francisco Botanical Garden, Martin Luther King Jr., San Francisco, 564-3239, www.sfbotanicalgarden.org.

Thursdays at Readers Poetry Series: Weekly readings by local poets and visiting guests inside the SFPL's Fort Mason bookstore and coffeeshop. Thursdays, 6:30 p.m., free. Readers Cafe, Building C, Fort Mason Center, San Francisco, 724-7512, www.readerscafe.org.

MUSEUM EXHIBITS AND EVENTS

Aquarium of the Bay. Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Embarcadero, San Francisco, 623-5300, www.aquariumofthebay.com.

Asian Art Museum of San Francisco. In a New Light: The Asian Art Museum Collection: A display of more than 2,500 objects from the museum's permanent collection explores the major cultures of Asia. Daily. Free with museum admission. In the Moment: Japanese Art from the Larry Ellison Collection: Over 60 traditional Japanese artworks — including sculpture, screens, paintings, metalwork, armor, and more — on loan from the Oracle CEO. Tuesdays-Sundays, 10 a.m.-5 p.m. Continues through Sept. 22. 200 Larkin, San Francisco, 581-3500, www.asianart.org.

The Beat Museum. Permanent Collection: Glimpse into the poetic, exuberant lives of Jack Kerouac, Lawrence Ferlinghetti, Allen Ginsberg, Neal Cassidy, and other Beat Generation characters via original manuscripts, memorabilia, letters, personal items, and other ephemera. Daily, 10 a.m.-7 p.m. \$5-\$8. 540 Broadway, San Francisco, 399-9626, www.thebeatmuseum.org.

Cable Car Museum. Permanent Collection: Located in a historic cable car powerhouse, the museum displays a variety of cable car gear, historic photographs, installations explaining how the cars work, and several antique vehicles. Daily. Free. 1201 Mason, San Francisco, 474-1887, www.cablecarmuseum.org.

California Academy of Sciences. Fragile Planet: Float through the roof of the Academy's building, zoom through the atmosphere, and gain an astronaut's view of Earth in this Planetarium feature narrated by Sigourney Weaver. Mondays-Fridays. Built for Speed: Take a look at the fastest fish and marine animals, including models of a sailfish, mako shark, yellowfin tuna, and Humboldt squid, plus a 45-foot-long America's Cup racing boat. Through Sept. 29. Earthquake: Treat your senses to seismic overload in this exhibit that includes a walk-in Earth model illustrating plate tectonics,

FRI 8/2

▼ DANCE

LINES OF COMMUNICATION

One eye shut makes a line a lie. A line is a breathless length, an infinity of points in one dimension. The ray is half a line, a lit-up lie, a wave or a particle made real by the machine of the eye. ODC's powerhouse dancing shows bodies at their limits, as the contemporary dance company tackles mathematics and more in its hourlong Summer Sampler. The program features the world premiere of resident choreographer Kimi Okada's *Two If by Sea*, a piece that investigates the subtle signals we use to communicate with each other; New York choreographer Kate Weare's *The Light Has Not the Arms to Carry Us*; and *Triangulating Euclid*, a collaborative work by Weare, K.T. Nelson, and ODC founder Brenda Way that explores Euclidean geometry and the human relationships created by lines, angles, and multiplanar space.

ODC presents Summer Sampler at 8 p.m. Aug. 2-3 at ODC Theater, 3153 17th St., S.F. \$30-45; visit odcdance.org. IRENE HSIAO



Life atop the in-progress Bay Bridge.



a recreation of a Victorian salon that shakes like two of San Francisco's most famous quakes, a planetarium show, interactive displays, and more. Daily. Animal Attraction: Exhibit about the wild courtship and mating strategies in the animal kingdom. Daily. Speed in Space: Planetarium show depicting the fastest things in the universe, from the smallest subatomic particles to the latest spacecraft and beyond. Mondays-Fridays. Continues through Sept. 2. Penguin Feeding: Watch as the Academy's flightless friends are offered their breakfast and lunch. Daily, 10:30 a.m. & 3 p.m. Coral Reef Dive: Scientists dive into the Academy's live coral tank and offer live explanations of its denizens. Daily, 11:30 a.m. & 2:30 p.m. Ssssnake Encounter: Get up close and personal with some of the Academy's scaly, slithering inhabitants. Daily, 3:30 p.m. Sharks and Rays: Learn about the Reef Lagoon's residents. Tuesdays, Thursdays, 1:30 p.m. NightLife: Thursdays, 6-10 p.m. \$10-\$12. calacademy.org/events/nightlife. Family Nature Crafts: Nature-themed craft-making for kids 5-11. Sundays, 10 a.m. 55 Music Concourse, San Francisco, 379-8000, www.calacademy.org.

California Historical Society Museum. Curating the Bay: Crowdsourcing a New Environmental History: In honor of the "Year of the Bay," this exhibit features 150 objects from the CHS collections that reflect the bay's environmental and cultural history. Tuesdays-Sundays. Continues through Aug. 25. \$5 suggested donation. 678 Mission, San Francisco, 357-1848, www.californiahistoricalsociety.org.

Cartoon Art Museum. The Thrilling Adventure Hour: Exhibit featuring artwork from the graphic novel based on the stage series created by Ben Acker and Ben Blacker. Tuesdays-Sundays, 11 a.m.-5 p.m. Continues through Oct. 20. \$3-\$7. Superman: A 75th Anniversary Celebration: With the new

Man of Steel movie in theaters this summer, the CAM takes a look back at the iconic character's previous 75 years with an exhibit that includes classic original comic art, vintage movie posters, costumes, memorabilia, and more. Tuesdays-Sundays, 11 a.m.-5 p.m. Continues through Sept. 8. \$3-\$7. 655 Mission, San Francisco, 227-8666, www.cartoonart.org.

Conservatory of Flowers. Butterflies & Blooms: Hundreds of butterflies — including monarchs, swallowtails, painted ladies, and more — flutter among the flowers in an exhibition sure to please lepidopterists and botanists alike. Tuesdays-Sundays. Continues through Oct. 20. \$2-\$7. 100 John F Kennedy Drive, San Francisco, 666-7001, www.conservatoryofflowers.org.

Contemporary Jewish Museum. Black Sabbath: The Secret Musical History of Black-Jewish Relations: An interactive exhibit featuring music and video recordings that illustrate the cultural influences shared by Jews and African-Americans alike, including performances in such genres as jazz, soul, showtunes, and more. Mondays, Tuesdays, Thursdays-Sundays. Beyond Belief: 100 Years of the Spiritual in Modern Art: The CJM and SFMOMA co-present a selection of works — including paintings, photographs, sculpture, video, and more — representing the spiritual instincts of modern art over the past century. Bruce Conner, Alberto Giacometti, Paul Klee, Piet Mondrian, Nam June Paik, and Mark Rothko are just a few of the artists on display. Mondays, Tuesdays, Thursdays-Sundays. Continues through Oct. 27. \$5-\$12. www.sfmoma.org. Stanley Saitowitz: Judaica: A collection of unique, newly designed, and modernized Jewish ritual objects by the award-winning local architect. Mondays, Tuesdays, Thursdays-Sundays. Continues through Sept. 8. Beat Memories: The Photographs of >>

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"Some may never live,
but the crazy never die."
-Hunter S. Thompson

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PHONE APP

for events, eats, drinks & entertainment

SUN 8/4

▼ MUSEUMS

SEEING A RADIO SHOW

The Thrilling Adventure Hour is an old-timey radio show, performed live by a small army of Los Angeles thespianic talent, such as *Criminal Minds'* Paget Brewster and comedian Paul F. Tompkins, and produced as a podcast by Ben Acker and Ben Blacker, who also write the show. Fans of the podcast (thrillingadventurehour.com) or those who've seen the live show in Los Angeles may be aware that the troupe kick-started a graphic novel, with some of the book's artwork on display this summer at the Cartoon Art Museum.

The new graphic novel, also written by Acker and Blacker, features 10 stories from the worlds dreamed up for the live show and hearkens back to the days of strong genre storytelling, featuring sci-fi, mystery, horror, superheroes, and westerns illustrated by comic artists such as Randy Bishop, Joanna Estep, Billy Fowler, and Chris Moreno. The actual graphic novel won't be released until August, but for those who want a taste, visit this exhibit — then listen to the podcast.

Artwork from *The Thrilling Adventure Hour* graphic novel is on display Tuesdays through Sundays from 11 a.m. to 5 p.m. at the Cartoon Art Museum, 665 Mission St., S.F. The show runs through Oct. 20. Admission is \$7. Call 227-8666 or visit cartoonart.org. EMILIE MUTERT

MON 8/5

▼ LIT

VOICES ON ALL CORNERS

In his *Populist Manifesto No.1*, San Francisco's poet darling and co-founder of City Lights Bookstore Lawrence Ferlinghetti beckons, "Poets, come out of your closets... Come down, come down from your Russian Hills and Telegraph Hills..." As he is one of the forefathers of the Beat movement, his bookstore is now famous for providing a place for San Francisco's literary talent to flourish. Our city's nurturing habit is still alive — San Francisco's **WritersCorps**, a joint project of the San Francisco Arts Commission and San Francisco Public Library, hires profes-

sional writers to teach creative writing to more than 16,000 young people from neighborhoods throughout the city. Writers in their teens and 20s who've participated in the program will be reading from their recently released literary collection: a travel guide composed of poems written on location in seven different S.F. neighborhoods and revised over several months. Experience San Francisco through that raw literary charge that comes from its public schools, libraries, juvenile halls, and community centers.

City of Stairways: A Poet's Field Guide to San Francisco starts at 7 p.m. at Green Arcade, 1680 Market St. Admission is free. 252-2546 or sfartscommission.org/wc.

NEHA TALREJA

was one of the pioneers in the field of community-based gay history that emerged in the 1970s and early 1980s. The GLBT Historical Society has opened his papers for use by researchers. Daily. 657 Mission, San Francisco, 777-5455, www.glbthistory.org.

The Holocaust Center of Northern California. Letters: 1938-1946: Letters selected from the center's archives that detail the harrowing danger of living in Nazi-occupied Europe. Mondays-Thursdays, 10 a.m.-5 p.m. Free. 121 Steuart, San Francisco, 777-9060, www.tauberholocaustlibrary.org.

Legion of Honor. Bowles Porcelain Gallery: Porcelain from England and continental Europe. Daily. Impressionists on the Water: Over 80 nautically themed paintings by Claude Monet, Pierre-Auguste Renoir, Camille Pissarro, and others. Tuesdays-Sundays. Continues through Oct. 13. \$6-\$10. Darren Waterston: A Compendium of Creatures: These 12 color aquatints from the artist's portfolio *A Swarm, A Flock, A Host: A Compendium of Creatures* update the concept of the medieval bestiary. Tuesdays-Sundays. Continues through Dec. 29. \$6-\$10. Ford Free Tuesdays: Get in free to the Legion of Honor the first Tuesday of every month, thanks to a grant from the Ford Motor Co. First Tuesday of every month. Free. 100 34th Ave., San Francisco, 750-3600.

San Francisco Main Library. Digging Deep: Underneath San Francisco Public Library: Historical artifacts found at the library site, which was once a cemetery as well as City Hall. Daily. 100 Larkin, San Francisco, 557-4400, www.sfpl.org.

Mexican Museum. An Inspired Gift: The Rex May Collection of Popular Art: Mexican folk art paintings, wooden sculptures, ceramics, glass, and textiles. Thursdays-Sundays. Continues through March 16. Free. Marina & Buchanan, San Francisco, 202-9700, www.mexicanmuseum.org.

Museum of the African Diaspora. J.D. 'Okhai Ojeikere: Sartorial Moments and the Nearness of Yesterday: MoAD's Curator's Choice Series presents five decades of photographs depicting the evolution of fashion styles in Nigeria, ranging from traditional dress and hairstyles to more modern, Western-style adaptations. Wednesdays-Sundays. Continues through Sept.

29. Gordon Parks: Photographs at His Centennial: Retrospective exhibition featuring some of the African American photographer's most iconic and socially important work. Wednesdays-Fridays, Sundays. Continues through Sept. 29. 685 Mission, San Francisco, 358-7200, www.moadsf.org.

The Presidio Trust. Welcome to the Presidio: Two galleries — "Presidio Milestones" and "The Next Chapter: Creating a Future from Our Past" — illustrate the Presidio's transition from a military base into a national park and beyond. Wednesdays-Sundays, 11 a.m.-5 p.m. Continues through Dec. 31. Free. 103 Montgomery St., San Francisco, 561-5300, www.presidio.gov.

Randall Museum. Drop-in Family Ceramics Workshop: Each week the Randall offers drop-in pottery and ceramics workshops. Saturdays, 10:15 a.m. \$6. Drop-in Science Workshop: Each week kids and parents can participate in artistic activities that illuminate some aspect of science. Saturdays, 10:30 a.m. \$4. Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m. Free. 199 Museum, San Francisco, 554-9600, www.randallmuseum.org.

San Francisco Museum of Craft & Design. Michael Cooper: A Sculptural Odyssey, 1968-2011: Sculptures assembled from carved wood and manipulated metal to create hybrids that combine the organic with the mechanical. Tuesdays-Sundays. Rebecca Hutchinson: Affinity: Forest-like installation made from porcelain paperclay, paper, and hanging tree branches. Tuesdays-Sundays. Arline Fisch: Creatures from the Deep: Installation of oversized jellyfish woven from knitted and crocheted copper wire. Tuesdays-Sundays. 2569 3rd St., San Francisco, 773-0303, www.sfmcd.org.

UC Berkeley Art Museum. Rebar: Kaleidoscope: A colorfully modular and interactive seating sculpture from the inventors of the parklet. Through Dec. 31, 2015. First Impressions: Free First Thursdays: Check out a world of art and film with free entry to the Berkeley Art Museum/Pacific Film Archive each month. First Thursday of every month, 11 a.m. Free. 2626 Bancroft, Berkeley, 510-642-0808, www.bampfa.berkeley.edu.

The Walt Disney Family Museum. Camille Rose Garcia: Down the Rabbit Hole: 40 works based on Lewis Carroll's Alice

Allen Ginsberg: Includes portraits of William S. Burroughs, Neal Cassady, Gregory Corso, Jack Kerouac, and other cultural cohorts by the hugely influential poet. Mondays, Tuesdays, Thursdays-Sundays. Continues through Sept. 8. \$5-\$12. Drop-in Art Making: Weekly art workshops for kids and families. Sundays, 1-3 p.m. free with museum admission. 736 Mission, San Francisco, 655-7800, www.thecjm.org.

de Young Museum. The Errand of the Eye: Photographs by Rose Mandel: Historical overview featuring photographic landscapes, nature studies, and portraits, including works from her original 1954 *Errand of the Eye* exhibit at the Legion of Honor. Tuesdays-Sundays. Continues through Oct. 13. American Heroes: Japanese American World War II Nisei Soldiers and the Congressional Gold Medal: This Smithsonian-promoted traveling exhibit illustrates the story behind the 2011 Nisei Congressional Gold Medal, which was bestowed collectively upon segregated Japanese American army units who served in WWII. Tuesdays-Sundays. Continues through Aug. 4. From the Exotic to the Mystical: Textile Treasures from the Permanent Collection: See 15 centuries worth of intricate international tapestries, embroideries, laces, and other textiles. Tuesdays-Sundays. Continues through Aug. 4. Third Annual Fair Trade Bazaar: At some bazaars, the closest thing you'll find to "fair trade" might be haggling a decent deal. But the de Young Museum Store's yearly event provides shoppers with a better option: 17 fair trade vendors from multiple continents offering their craft items — including jewelry, textiles, baskets, fashion accessories, and other goods — in a setting that doesn't require paying for international airfare to get there. Fri., Aug. 2, 9:30 a.m.-8:30 p.m.; Sat., Aug. 3, 9:30 a.m.-4:30 p.m. free. Friday Nights at the de Young: An art-focused happy hour, with special performances and hands-on activities plus cheap admission. Fridays, 5 p.m. Free-. 50 Hagiwara Tea Garden Drive, San Francisco, 750-3600, www.deyoungmuseum.org.

Exploratorium. Permanent Galleries: The family science museum's gigantic new complex is split into six separate gallery sections that focus on human behavior, senses & perception, biology, the environment, and much more — all with the Exploratorium's famously whimsical and interactive

features. Tuesdays-Sundays, 10 a.m.-5 p.m. Exploratorium After Dark: Leave the kids at home — this monthly party features adult-themed science programs, performances, and cocktails. Y'know, stuff grown-ups like. Ages 18+ only. First Thursday of every month, 6-10 p.m. \$10-\$15. Pier 15, San Francisco, 528-4360, www.exploratorium.edu.

Fort Mason. Outdoor Exploratorium: Outdoor art and science exhibit. Daily. free. 38 Fort Mason, San Francisco, 345-7500, www.fortmason.org.

GLBT Historical Society. Out of the Boxes: Historical Society Opens Archives of Pioneering Historian Allan Bérubé: Bérubé

TUE 8/6

▼ LOCAL LIT

THE WORLD INSIDE AND OUTSIDE ONESELF

Meandering from personal life stories to popular myths and tales of others who have informed her life, **Rebecca Solnit** explores the relationship between storytelling and the creation of self in her latest book, *The Faraway Nearby*. Solnit's prose provides a gentle guide toward living a meaningful life. Always listening for the lessons conveyed in their telling, her own stories give way to other stories, and the journey takes author and reader toward a better understanding of the way our lives

intersect with the rest of the world. Winner of many awards, including the National Book Critics Circle Award for Criticism and the Lannan Literary Award for Nonfiction, Solnit is the author of 12 books, including last year's *One City One Book* selection *Paradise Built in Hell* and *Infinite City: A San Francisco Atlas*. The evening's host, Green Apple Books, calls her "our best hope for a Nobel Prize in literature." This free event at the plush, normally private Elk's Lodge, established in 1923, also features Dawn Oberg on piano — a combination not to be missed.

Rebecca Solnit: An Evening at The Lodge starts at 7 p.m. on Tuesday, Aug. 6, at the San Francisco Elks' Lodge, 450 Post St. S.F. Free; call 387-2272 or visit greenapplebooks.com. **EVAN KARP**



PHOTOJOURNALIST INTERNSHIP

FULL-TIME, FALL SEMESTER 2013

The San Francisco Newspaper LLC Co. is looking for energetic and dedicated individuals with a creative eye for news photography to fill two photojournalist intern positions for the fall.

REQUIREMENTS:

Candidates must have a digital SLR and know the basics of Photoshop. Equipment should include: at least one wide angle and one zoom lens.

SALARY:

Must be enrolled in an accredited school offering internship credit.

APPLY:

Email Photo Editor Mike Koozmin at mkoozmin@sfexaminer.com

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- Life Transitions
- Sexual orientation
&/or gender
identity issues**

stories by acclaimed Pop Surrealism painter Camille Rose Garcia, plus a few *Alice in Wonderland* concept paintings by Disney artist Mary Blair. Mondays, Wednesdays-Sundays. Continues through Nov. 3. \$12-\$20. www.waltdisney.org/garcia. 104 Montgomery, San Francisco, 345-6800, www.waltdisney.org.

Yerba Buena Center for the Arts. Kota Ezawa: Boardwalk: A 2-D recreation of the Funtown Pier boardwalk and amusement park in Seaside Heights, NJ — the destruction of which became an iconic image of Hurricane Sandy's wrath — constructed in the YBCA's Third Street courtyard. Through Nov. 30, 2015. Free. *Migrating Identities:* Eight cross-cultural artists — Michelle Dizon, Ala Ebtekar, Naeem Mohalemen, Meleko Mokgosi, Wangechi Mutu, Yamini Nayar, Ishmael Randall Weeks, and Saya Woolfalk — explore and express the fluid nature of their emigrant identities. Thursdays-Sundays. Continues through Sept. 29. \$8-\$10. Want.Here.You.Now: Multi-disciplinary installations by Kenneth Lo, Ana Teresa Fernandez, and Jennifer Locke. Thursdays-Sundays. Continues through Sept. 25. Free. 701 Mission, San Francisco, 978-2787, www.ybca.org.

NATURE

Butterflies & Blooms: Hundreds of butterflies — including monarchs, swallowtails, painted ladies, and more — flutter among the flowers in an exhibition sure to please lepidopterists and botanists alike. Tuesdays-Sundays. Continues through Oct. 20, \$2-\$7. Conservatory of Flowers, 100 John F Kennedy Drive, San Francisco, 666-7001, www.conservatoryofflowers.org.

Gardens of Alcatraz Tours: Fridays, Sundays, 9:45 a.m., free, alcatrazgardens.org. Alcatraz Island, San Francisco Bay, San Francisco, 561-4900, www.nps.gov/alcatraz.

Meet the Animals: Live presentations about the animals who live at the museum. Saturdays, 11 a.m., Free. Randall Museum, 199 Museum, San Francisco, 554-9600, www.randallmuseum.org.

Monthly Birding Walks: Guided bird-watching expedition; attendees are encouraged to bring binoculars. First Sunday of every month, 8 a.m. San Francisco Botanical Garden Bookstore, 1260 Ninth Ave., San Francisco, 661-1316, www.sfbotanicalgarden.org/Bookstore/index.htm.

Otters: Watershed Ambassadors: The AOTB's newest exhibit brings an adorable romp of North American river otters to Pier 39. Daily. Aquarium of the Bay, Embarcadero, San Francisco, 623-5300, www.aquariumofthebay.com.

A Soundscape by Bernie Krause: The musician, naturalist, and author of *The Great Animal Orchestra: Finding the Origins of Music in the World's Wild Places* presents the natural musical sounds rarely heard — or least paid attention to — during daily life. Mon., Aug. 5, noon, \$7-\$20. Commonwealth Club, 595 Market, San Francisco, 597-6700, www.commonwealthclub.org.

Unusual Creatures: Michael Hearst mounts an A/V presentation about some of the oddest animals to call this planet home — and then, even odder still, he will perform songs about them. Wed., July 31, 7 p.m. The Booksmith, 1644 Haight, San Francisco, 863-8688, www.booksmith.com.

Wild Summer Overnight: Camping in the backyard may never seem cool again after you've set up your tent in the center of the S.F. Zoo — as you can do at this special overnight family event that includes a pizza dinner, private zoo tour, and a comradely continental breakfast with whichever animals decide not to sleep late the next day. Sat., Aug. 3, 6 p.m., \$80-\$100. San Francisco Zoo, 1 Zoo, San Francisco, 753-7080, www.sfozoo.org.

SPORTS - SPECTATOR

America's Cup 2013: The Louis Vuitton Challenger Series — Round Robin Races: Tuesdays, Thursdays, Saturdays, Sundays. Continues through Aug. 1, americascup.com. Marina Green Park, 310 Marina, San Francisco, 831-2700, www.sfgov.org.

International Champions Cup: Juventus vs. Everton: Wed., July 31, 8 p.m., \$75-\$350, internationalchampionscup.com. AT&T Park (Giants' Ballpark), 24 Willie Mays Plaza, San Francisco, 972-1800, www.sfgiants.com.

San Jose Earthquakes vs. Chivas USA: Sat., Aug. 3, 7 p.m., \$22-\$58, searthquakes.com. Buck Shaw Stadium, 500 El Camino Real, Santa Clara, 408-554-5550.

S.F. Giants vs. Milwaukee Brewers: Grateful Dead Tribute Night: Mon., Aug. 5, 4:45 p.m., \$33-\$200. AT&T Park (Giants' Ballpark), 24 Willie Mays Plaza, San Francisco, 972-1800, www.sfgiants.com.

TALKS

Burning Man: The Story Behind Black Rock City: Featuring Burning Man founder Larry Harvey in conversation with Josh McHugh. Wed., July 31, 6 p.m., \$7-\$20. Commonwealth Club, 595 Market, San Francisco, 597-6700, www.commonwealthclub.org.



Art by Jerry Kunkel

WED 8/7

▼ ART

ROMANCING THE WORD

Being the best-selling author on the planet affords one a certain street cred. With some figures placing her above J.K. Rowling and Dr. Seuss combined, romance novelist Danielle Steel knows a thing or two about the written word. The author and philanthropist, who splits her time between S.F. and Paris, also operated Steel Gallery in Presidio Heights from 2003 until she closed it in 2007 at the advice of her then-assistant (who was later convicted of embezzling more than \$750,000). This confluence of experiences gives her a unique per-

spective as guest-curator of “Word Perfect,” a group show of eight artists, including Steel herself. From locals Gordon Smedt and Seamus Conley, whose paintings are favorites in Steel's substantial private collection, to Taiwanese artist Long-Bin Chen who “sculpts” work out of discarded books and magazines, words form the finished product or comprise its raw material. “Words are paintings of thoughts,” Steel writes in the statement for the show. “A phrase can describe an entire lifetime.”

“Word Perfect” starts at 5:30 p.m. and continues through Sept. 6 at Andrea Schwartz Gallery, 545 4th St., S.F. Admission is free; call 495-2090 or visit asgallery.com. **MICHAEL SINGMAN-ASTE**

Confronting the Climate Crisis: Environment, Labor, Social Justice, and Health Perspectives on Building a Winning Movement: Panel discussion including Bill McKibben, Gopal Dayaneni, Rev. Sally Bingham, and Antonia Juhasz. Fri., Aug. 2, 7 p.m., \$10. Nourse Theatre, 275 Hayes St., San Francisco, 563-2463, www.cityarts.net/the-nourse.

West Coast Live: Weekly radio show featuring local and touring acts including authors, musicians, and comedians, with host Sedge Thomson. Saturdays, 10 a.m., \$15-\$18, 664-9500, www.wcl.org. Multiple San Francisco Locations, multiple addresses, San Francisco.

Neither Friar Nor Conquistador: The Spanish Immigrant Community of Cannery Row: A historical presentation by Nicole Henares and Michael Muñoz. Tue., Aug. 6, 7 p.m., free. The Emerald Tablet, 80 Fresno St., San Francisco, 500-2323, www.emtab.org.

Presidio Exchange (PX) Proposal Presentations: The Golden Gate National Parks Conservancy presents its ideas for the Presidio Exchange, a proposed multi-use cultural center in the current location of the Sports Basement, during three 90-minute sessions throughout the day. Wed., July 31, 8:30, 11:30 a.m. & 6:30 p.m., free, parksconservancy.org/park-improvements/current-projects/san-francisco/proposed-presidio-exchange.html. The Presidio, Park Presidio, San Francisco, 561-4323, www.nps.gov/grpsf.

The Snake, the Seeker, and the Smartphone: Can Tech Save Biodiversity?: Science writer Mary Ellen Hannibal moderates a panel featuring representatives of Google Earth Outreach and iNaturalist.org to discuss the intermingling of technology and ecology. Tue., Aug. 6, \$7-\$20. Commonwealth Club, 595 Market, San Francisco, 597-6700, www.commonwealthclub.org.

Unusual Creatures: Michael Hearst mounts an A/V presentation about some of the oddest animals to call this planet home — and then, even odder still, he will perform songs about them. Wed., July 31, 7 p.m. The Booksmith, 1644 Haight, San Francisco, 863-8688, www.booksmith.com.

THEATER

Actors Reading Writers: Popular local actors read modern and classic short stories. First Monday of every month, 7:30 p.m., free. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, www.berkeleyhistorichotel.com.

Beach Blanket Babylon: Steve Silver's musical revue spoofs pop culture with extravagant costumes. Wednesdays-Sundays, \$25-\$130, beachblanketbabylon.com. Club Fugazi, 678 Green, San Francisco, 421-4222, www.beachblanketbabylon.com.

The Book of Liz: The Custom Made Theatre Co. presents a comic play written by those famous siblings from America's First Family of Wackiness, David and Amy Sedaris. Thursdays, Fridays, 8 p.m.; Saturdays, 2 & 8 p.m.; Sundays, 7 p.m. Continues through Aug. 11, \$20-\$35, custommade.org. Gough Street Playhouse, 1620 Gough, San Francisco, www.custommade.org.

Can You Dig It? The '60s — Back Down East 14th: 90-minute autobiographical solo show by Don Reed. Saturdays, 8:30 p.m.; Sundays, 7 p.m. Continues through Aug. 18, \$15-\$50, themarsh.org. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

The Fantasy Club: All Terrain Theater presents the new horny housewife comedy by Bay Area writer Rachel Bublitz, starring Siobhan Marie Doherty, Rob Dario, Claire Rice, and Tavis Kammet. Starting Aug. 2, Fridays, Saturdays, 8 p.m.; Sundays, 5 p.m. Continues through Aug. 11, \$15-\$18.50. Alcove Theater, 414 Mason, San Francisco, www.thealcovetheater.com.

Foodies! The Musical: A musical comedy revue of songs and sketches that take a humorous look at the current food scene. Fridays, Saturdays, 8 p.m., \$34, foodiesthemusical.com. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Hedwig and the Angry Inch: The comical and rocking LGBT musical favorite. Wednesdays-Saturdays, \$15-\$39. Boxcar Playhouse, 505 Natoma, San Francisco, 776-1747, www.boxcartheatre.org.

Keith Moon: The Real Me: Mick Berry's one-man show portraying the wild life of The Who's legendary kit-trashing, TV-smashing drummer. Thursdays-Saturdays, 8 p.m.; Sundays, 7 p.m. Continues through Aug. 4, \$40, keithmoontherealme.com. Eureka Theatre, 215 Jackson, San Francisco, 788-7469, www.theeurekatheatre.com.

Monday Night Marsh: Musicians, actors, performance artists, and others take the stage at this regular staging of works in progress. Mondays, \$7. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Oil & Water: Two new one-act musical productions — *Crude Intentions* and *Deal with the Devil* — by the always politically provocative San Francisco Mime Troupe. Sun., Aug. 4, 2 p.m., free, sfmt.org. Yerba Buena Gardens, Fourth St. & Mission, San Francisco, 284-9589, www.yerbabuenagardens.com.

Pitch Perfect: World premiere of a new comedy — set in the laff-a-minit world of advertising — from the Central Works Writers Workshop. Thursdays-Saturdays, 8 p.m.; Sundays, 5 p.m. Continues through Aug. 18, \$15-\$28, centralworks.org. Berkeley City Club, 2315 Durant, Berkeley, 510-848-7800, www.berkeleyhistorichotel.com.

Secret Improv Society: Underground improvisational theater. Saturdays, 10 p.m., \$15. Shelton Theater, 533 Sutter, San Francisco, 433-3040, www.sheltontheater.com.

Sex and the City: Live! A drag rendition of the HBO series *Sex and the City*. Wednesdays, 7 & 9 p.m., \$20-\$25, trannysnack.com. 1772 Market Street, 1772 Market St., San Francisco, 371-9705, <https://www.facebook.com/1760MarketStreet>.

So You Can Hear Me: Solo show by Safiya Martinez based on her experiences teaching in a South Bronx public school. Fridays, 8 p.m.; Saturdays, 5 p.m. Continues through Aug. 24, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Steve Seabrook: Better Than You: A satirically comedic one-man show with a self-help theme, written and performed by Kurt Bodden. Thursdays, 8 p.m.; Saturdays, 8:30 p.m. Continues through Aug. 24, \$15-\$50. The Marsh Theater, 1062 Valencia St., San Francisco, 826-5750, www.themarsh.org.

Sweet Bird of Youth: Jennifer Welch directs this revival of the 1959 Tennessee Williams drama. Wednesdays-Saturdays, 8 p.m. Continues through Aug. 24, \$24-\$38. Tides Theatre, 533 Sutter St., San Francisco, 399-1322, www.fidestheatre.org.

Wunderworld: What would happen if a now-octogenarian Alice went back down the rabbit hole? This wordless kids' pantomime and “human cartoon” featuring the famed characters created by Lewis Carroll imagines one such adventure. Saturdays, 11 a.m. & 2 p.m.; Sundays, 2 & 5 p.m. Continues through Aug. 11, \$10-\$15, wunderworld.net. Children's Creativity Museum, 221 4th St., San Francisco, 820-3320, www.creativity.org.

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Neil Patrick Harris brings real feeling to *The Smurfs 2*. Really.

▼ Film

The Smurfs 2

Rated PG. Opens Wednesday at the AMC Van Ness and the AMC Metreon.

Let's consider *The Smurfs 2*. PRO: It was actually shot in 3-D (rather than post-converted), the Paris locations are very pretty, and the film spends more time in Smurf Village than the original. CON: There's nowhere left for the story to go, but it'll go there anyway in 2015's already-announced *Smurfs 3*. PRO: The movie passes the Bechdel Test in the first 10 minutes. CON: There are 95 minutes left, and a fart joke. PRO: Papa Smurf is the last role of the legendary comedian Jonathan Winters, and as final pictures go, he still leaves with more dignity than Frank Sinatra did in *Cannonball Run II*. CON: As great as it is to hear Jonathan Winters one last time, his comedic talents go unused, all the more surprising for a movie which relies so much on jokes improvised by the voice cast. PRO: As humans, Neil Patrick Harris and Brendan Gleeson bring genuine emotion to their scenes as an estranged son and stepfather. CON: The kid behind you will get bored and kick your chair during those scenes, unless they're fascinated by bird-allergy debates. PRO: Christina Ricci's black-and-blue-haired Vexy is delightfully smurfable. CON: Actually, Vexy is almost disturbingly smurfable — and the intimation of a gang-smurf at the end doesn't help. So watch wisely. **SHERILYN CONNELLY**

Blue Jasmine

Rated PG-13. Opens Friday at the Opera Plaza.

After London, Paris, and Rome, Woody Allen's travelogue period has brought him to San Francisco for the first time since 1969. *Blue Jasmine* features locations that are familiar to moviegoers (Pacific Heights, yawn) and others probably making their first and last cinematic appearances (48th and Rivera, yay!), though the picture is mostly set in the Mission, where emotionally fragile New York socialite Jasmine (Cate Blanchett) moves in with her non-socialite sister Ginger after Jasmine's husband (Alec Baldwin) is arrested for fraud. There's no mistaking it for anything but a modern Woody Allen movie: lengthy medium shots of awkward dialogue by an under-directed cast, and both the comedy and drama are spotty. As such, opportunities for genuinely great performances in Allen's new films are scarce — Charlotte

Ramplung's turn in 1980's *Stardust Memories* will never be equaled — though Bobby Cannavale manages to find a sympathetic side to Ginger's Italian-stereotype boyfriend. (And Andrew Dice Clay? Not bad.) Still, Allen's love for San Francisco is obvious, and while locals may find unintentional laughs in the often tin-eared vernacular — clunky references to Marin, or a character mentioning how he "got off drugs" in a way former addicts never phrase it — at least there are no gay-panic jokes, and nobody calls it "Frisco." Not bad for a tourist. **SHERILYN CONNELLY**

Hannah Arendt

Not Rated. Opens Friday at Opera Plaza.

Hey, who doesn't love a good retrospective courtroom drama, or a tasteful picture about a smart writer having a think? Taking place after the most dramatic action it describes, Margarethe von Trotta's *Hannah Arendt* bears a certain burden of innate narrative slackness. This, you've been warned, is a film about ideas — chiefly that the mere suggestion of evil's banality could have been internationally scandalous once. But so it was when New School philosophy professor Arendt, having covered the 1961 trial in Jerusalem of genocidal bureaucrat Adolf Eichmann for *The New Yorker*, declared the man a willful nobody, "incapable of satanic greatness." Also, she assayed the complicity of Jewish authorities in mass-killings of their own people. This was not a way to win friends, although in retrospect it has been shown to influence people. Here Arendt is played by Barbara Sukowa who, in her trustworthy erudite poise, has the peculiar advantage of periodically resembling PBS *NewsHour* correspondent Margaret Warner. Without much actorly stuff to do, Sukowa makes the most of scrutinizing the trial, reflecting on the tutelage (and more) she had from Martin Heidegger (Klaus Pohl), smoking and thinking in her book-lined office, smoking and thinking in a forest, and not getting thrown, much, by hate mail or friendly accusations of arrogant detachment. Meanwhile the American intellectuals in her midst seem archly hammy, either because von Trotta and Pam Katz's script can't quite nail their vernacular or maybe because their dialogue was dubbed in postproduction. (Hard to tell.) In any case, the film does effectively substantiate the claim, as Heidegger once put it to young Ms. Arendt, that thinking is a lonely business. **JONATHAN KIEFER**

Film

For our complete film listings, visit SFWeekly.com/movies.
* = We recommend it.

OPENING

Downloaded Available on iTunes and Amazon but best viewed in a theater, Alex Winter's documentary *Downloaded* examines the rise and fall of the file-sharing service known as Napster from 1998 to 2002. Through copious news and interview footage, Napster creator Shawn Fanning is shown as never quite grokking why the Recording Industry Association of America is trying to sue his modest (and surprisingly bro-heavy) start-up out of existence, rather than working with them to create the online distribution system that Fanning and his partner Sean Parker viewed as inevitable. They were right about that, and *Downloaded* takes an unabashedly pro-downloading and pro-file-sharing point of view, as well it should. The picture does lose some of its focus after the collapse of both Napster and the tech bubble in 2002, speeding through the digital music revolution of the ensuing decade — a topic which deserves its own documentary, as does the culture of Napster's millennial dot-com contemporaries, especially CNET — while making a not-entirely-convincing case that social movements like Occupy Wall Street can be traced back to Napster. Nonetheless, *Downloaded* is a vital look at the birth of the digital music world we now live in, whether the music industry wants us to live in it or not. Spoiler: They didn't then, and they still don't. (S.C.)

ONGOING

Blackfish Poor James Earl Jones. He pops up in the abundant archival footage used in Gabriela Cowperthwaite's documentary, which looks at the mistreatment of killer whales at Sea World and subsequent cover-ups when they attack humans. Jones is seen on screens cheerfully welcoming visitors to Sea World's "Shamu Show" in the early '90s, surely unaware of the atrocious treatment of the whales he's introducing. Keeping killer whales in captivity is revealed to be a bad idea on every level, and former trainers reveal how little training they themselves received before getting in the water with the ginormous creatures that have good reason to be grumpy about their lot in life. *Blackfish* is engrossing but suitably depressing, with no shortage of footage of humans being inhumane to whales, and the whales doing plenty of damage in return, for reasons that the parks inevitably pin on human error, if they acknowledge it at all. (When a ponytailed trainer gets pulled into the water and killed, a Sea World executive blames it on the ponytail.) *Blackfish* is also a prime example of crowdsourcing, with a handful of Flickr and YouTube accounts mined for footage; it's probably only a matter of time before Sea World bans cameras. (S.C.)

Crystal Fairy In this drug-addled dramedy, Michael Cera stars as a young entitled American jackass on a psychoactive cactus pilgrimage in the Chilean desert. Join him. No, seriously, do. Conceptually, Sebastián Silva's scruffy little road movie sounds marginally insufferable, but that's all the more reason for the relief and delight of discovering how nimbly dramatized and confidently directed it actually is. While eagerly en route to presumed transcendence, Cera's character and his Chilean pals, played relaxedly by Silva brothers Juan Andrés, José Miguel, and Agustín, take a young woman into their midst, the vaguely imperious free spirit from whose name the movie takes its title. She's note-perfectly played by Gabby Hoffmann, as an often-naked neo-hippie whose fixations include karmic cleansing and "good-energy pebbles" and, this taking place pre-2012, the

impending Mayan End Times. Within the given context, Hoffmann seems like Cera's perfect foil; *Crystal Fairy* is one of those films in which not much "happens," in this case save for these two young characters' competing yet oddly complementary attempts to seem worldly-wise. While obviously sensitive to their yearning for experience and for connection, Silva doesn't overstate anything. (Detractors may decide that he understates everything.) The movie casts its spell subtly — even the much-anticipated trip mostly does away with drug-romp clichés, opting instead for easygoing restraint. (J.K.)

Plimpton! Starring George Plimpton as Himself "A collector of experiences," as one TV newscaster put it, George Plimpton was the participatory journalist par excellence — where excellence includes frequent, eloquent public failure. As Tom Bean and Luke Poling's posthumous documentary reminds us, the only thing better than seeing Plimpton step in as the amusingly unqualified Detroit Lions quarterback or Boston Bruins goalie or what-have-you was later reading his literary findings on the matter. His great way with stunts bon-vivant showmanship made WASP privilege seem almost subversive. Like light-heavyweight knockout king Archie Moore, who went a few rounds with Plimpton in 1959, Bean and Poling's movie has a touchingly sportsmanlike way of pulling its punches. (George did get a bloody nose in that fight, but after the sparring it has all smiles.) Some retrospective psychologizing from fellow literary luminaries suggests Plimpton was perpetually making up for his Exeter expulsion (no worries; Harvard took him anyway) or yearning for fatherly approval, be it from his own dad or from Papa Hemingway. Mostly we're reminded that professional amateur Plimpton, a fellow of such close proximity to the Kennedys that he helped pry the gun from Sirhan Sirhan's hand, was at least Renaissance Man enough to hold simultaneous posts at *Sports Illustrated* and *The Paris Review*. The latter, which he co-founded, was of course his darling, evidently more so than his first wife, who's on hand here to rein in any hero-worship, and maybe even more than the kids, who remember him fondly but also remember being kept awake by wee-hours writers' soirees. Well, those did seem like some great parties. As an editor, he launched impressive careers; as a dabbler, he illuminated them, gamely surveying those highly skilled communal rituals in which, as he shrewdly observed, "the outsider did not belong, and there was comfort in that being proved." (J.K.)

FILM SHOWTIMES

Arthouse listings compiled by John Graham. To submit a listing (at least 10 days before issue date), e-mail film@sfweekly.com.

18 Reasons. *Fish Meat:* Ted Caplow documentary about modern fish farming. Wed., July 31, 7 p.m. \$12. www.brownpapertickets.com/event/414406. 3674 18th St., San Francisco, 241-9760, www.18reasons.org.

Bottle Cap. Dinner and a Movie: Weekly screenings in the Bottle Cap dining room. Sundays, 7 p.m. 1707 Powell, San Francisco, 529-2237, www.bottlecapsf.com.

The Castro Theatre. *Trapped in the Closet Sing-Along:* R. Kelly's bizarre, romantically tangled "hip-hopera" video series may not be easy to follow in terms of plot, but this sing-along party provides lyrical subtitles to at least help you follow along with the words. Costumes encouraged. Aug. 2-4, 8 p.m. \$10-\$15. Sing-Along *Chitty Chitty Bang Bang:* If there's a polar opposite of the R. Kelly *Trapped in the Closet* Sing-Along — also screening this weekend at the Castro — it's this Disney kids' musical about a sweet family and its even sweeter flying car. Aug. 3-4, 2 p.m. \$9-\$12. 429 Castro, San Francisco, 621-6120, www.castrotheatre.com.

Century San Francisco Centre 9 and XD. *Sunshine Daydream:* Third Annual Grateful Dead Meet-Up at the Movies: Live concert film shot in August 1972 during that patchouli paradise known as the Oregon Country Fair. Thu., Aug. 1, 7:30 p.m. \$10.50-\$12.50. fathomevents.com. 845 Market St., San Francisco, 538-8422, www.cinemark.com.

com/theatre-detail.aspx?node_id=1672.

Clay Theatre. *The Hunt:* Mads Mikkelsen (*Casino Royale*, *Flame and Citron*, TV's *Hannibal*) stars in this intense Danish drama where false accusations lead to a hysterical witch hunt. Daily. *Blue Jasmine:* Woody Allen's latest dramatic comedy, starring the inimitable Cate Blanchett. Starting Aug. 2. Daily. A Nightmare to Remember: Volume One: Miss Misery hosts a midnight survey of indie horror shorts by Sherezada Windham-Kent, Maureen "Mo" Whelan, Dave Reda, Bo Campbell, Waylon Bacon, Reyna Young, and Tonjia Atomic. Sat., Aug. 3, 11:59 p.m. \$9-\$10. facebook.com/pages/A-Nightmare-to-Remember-Volume-one/349865828450358. 2261 Fillmore St., San Francisco, 267-4893, www.landmarktheatres.com/Market/San-Francisco/SanFrancisco_Frameset.htm.

Dark Room Theater. *Bad Movie Night: The Raid: Redemption:* Hosts Sherilyn Connelly, Mikl-Em, and Rose Lacy kick off August's "Ultraviolence" theme with this Indonesian martial arts movie that, unlike most Bad Movie Night selections, actually kicks ass — unless you were looking for, y'know, subtle dialogue or something. Sun., Aug. 4, 8 p.m. \$6.99. 2263 Mission, San Francisco, 401-7987, www.darkroomsf.com.

Davies Symphony Hall. S.F. Symphony: Music from the Movies: Mark Hamill hosts an evening of iconic film scores — written by titans like John Williams, Bernard Herrmann, and Danny Elfman — including suites, overtures, medleys, and main titles from movies such as *E.T.*, *Beetlejuice*, *Psycho*, *Titanic*, *Ben-Hur*, and beyond. Sun., Aug. 4, 4 p.m. \$25-\$100. 201 Van Ness, San Francisco, 864-6000, www.sfsymphony.org.

Multiple Bay Area Locations. 33rd San Francisco Jewish Film Festival: Life Through a Jew(ish) Lens: This nearly three-week-long festival features almost 75 films at venues around the Bay Area — and everyone is welcome, whether or not you're "Jewish (religious, secular, or somewhere in-between), Jew-curious, Jewy, or just guilty by association." Venues include: The Castro Theatre (429 Castro, S.F.); Jewish Community Center of San Francisco (3200 California, S.F.); RayKo Photo Center (428 Third St., S.F.); Smith Rafael Film Center (1118 Fourth St., San Rafael); California Theatre (2113 Kirtledge, Berkeley); New Parkway Theater (474 24th St., Oakland); Grand Lake Theater (3200 Grand Ave., Oakland); Piedmont Theatre (4186 Piedmont, Oakland); and CineArts at Palo Alto Square (3000 El Camino Real, Palo Alto). See sjff.org for showtimes, tickets, and information. Through Aug. 12. sjff.org. San Francisco, N/A. **New People.** 2013 Japan Film Festival of San

Francisco: As part of the J-Pop Summit Festival, the JFF presents a cross-section of contemporary cinema from Japan, including local and national premiere screenings of new anime action flicks, live-action manga adaptations, dramas, documentaries, and more for the discriminating Japanese cinephile. Through Aug. 4. \$13 per film. jffsf.org. 1746 Post (at Webster), San Francisco, 525-8630, www.newpeopleworld.com.

Oddball Films. Polanski and the Polish Avant-Garde: Striking short films and animations from the Polish art underground circa Khrushchev. Thu., Aug. 1, 8 p.m. \$10. Stand Your Ground: A trio of films pitting hippies and hipsters against their old conformist foes, headlined by 1974's *Last Free Ride*, a prophetically titled look back at a bohemian houseboat enclave in (then yuppie-free) Sausalito. Fri., Aug. 2, 8 p.m. \$10. 275 Capp, San Francisco, 558-8112, www.oddballfilms.com.

Opera Plaza Cinemas. *Crystal Fairy:* Indie film icon Michael Cera meets young hippie chick Gabby Hoffmann on a Chilean road trip with some psychedelic twists. Daily. *Computer Chess:* Set in 1982, this nostalgic comedy features geeky young Bill Gates wannabes who compete to create the ultimate computer chess program, thus enabling them to win the big tech-conference chess tournament and — they hope — the heart of the only available girl in their midst. Through Aug. 1. *Frances Ha:* A new indie comedy from the director of *The Squid and the Whale*. Daily. *Still Mine:* Longtime character actor James Cromwell (*L.A. Confidential*) scores his first starring role in this mature love story. Daily. *Before Midnight:* What was once just the blush

of young romance has matured into thoughtful middle-age wisdom in *Before Midnight*, the third installment of Richard Linklater's series starring Julie Delpy and Ethan Hawke. Daily. *Hannah Arendt:* Biopic about the influential modern philosopher who conceived the famous idea of the "Banality of Evil." Starting Aug. 2. Daily. 601 Van Ness Ave., San Francisco, 777-3456, www.landmarktheatres.com/Market/SanFrancisco/OperaPlazaCinema.htm.

Pacific Film Archive. Castles in the Sky: Masterful Anime from Studio Ghibli: Retrospective of films from one of Japan's most heralded animation studios, including cherished titles like *My Neighbor Totoro*, *Howl's Moving Castle*, *Princess Mononoke*, *Spirited Away*, *Nausicaä of the Valley of the Wind*, the recent *From Up on Poppy Hill*, and others. Sundays. Continues through Aug. 25. \$5.50-\$9.50. bampfa.berkeley.edu. 2575 Bancroft (at Bowditch), Berkeley, 510-642-1124, www.bampfa.berkeley.edu.

Roxie Theater. *Plimpton!* Documentary about George Plimpton — literary icon, amateur sportsman, journalist, actor, celebrity friend, father of Martha Plimpton from *The Goonies*, and many other interesting things. Through Aug. 1. *Triple Fisher: The Lethal Lolitas of Long Island:* Early '90s tabloid trash + made-for-TV junk + Final Cut Pro = metafictional melodrama. Thu., Aug. 1. *Downloaded:* Thanks to Shawn Fanning, Napster, and the Internet, nobody pays talented and creative people to record music (or write newspaper stories) anymore. Director Alex Winter tries to describe how this horrible situation became the grim reality we live in today. Aug. 2-8. 3117 16th St., San Francisco, 863-1087, www.roxie.com.



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▼ Eat

Original Recipes

Traveling to the heart of S.F. culinary history.

BY ANNA ROTH

Origin stories for restaurant dishes have the same mythic proportions as those of political victories and love affairs; over time, they begin to seem like something predestined rather than a lucky series of coincidences. Any restaurant that creates an enduring dish is also sentenced to be its caretaker, preserving a moment in time for anyone who makes the journey to the source.

Like any city with enough history behind it, San Francisco has its share of recipes that were invented here — and restaurants whose business capitalizes on being the progenitor of them. I visited four to see how well they wore the mantle of history.

Green goddess dressing was invented in the Garden Court of the Palace Hotel (2 New Montgomery, 512-1111, SFPalace.com) in 1923 in honor of actor George Arliss, who stayed there during the run of the popular play *The Green Goddess*. The Palace was modeled after the grand hotels of Europe and was once one of the most glamorous hotels in the country.

After it was badly damaged by fire following the 1906 quake, the hotel was rebuilt to its former opulence, including the exquisite, glass-ceilinged Garden Court restaurant.

A century later it's still a stunner of a room, with gently diffused light, Italian marble columns, and crystal chandeliers from Vienna. But the hotel is now owned by Starwood, and somewhere along the way the property lost its magic. The Garden Court offers the type of formal, starched-white-tablecloth fine dining that's fallen out of style lately in favor of stripped-down wood and exposed bulbs, and though it's not quite dowdy, it does feel like a dinosaur.

But the famous Garden Court Salad with green goddess dressing still makes for a very nice lunch, as it should for \$29. This isn't as astronomical a sum as it first seems when you see that the salad is topped with a fist-sized lump of crab meat encircled by a paper-thin slice of cucumber. The dressing was more delicate than I expected, a creamy blend of tarragon, anchovies, and vinegar that brought to mind Caesar without the assertiveness, and it played off the mild flavors of the crab, avocado, and butter lettuce. The dining room was



Alex Leber

half-empty at lunchtime, and most people there seemed to be present for the same reason I was: to gawk, as if the restaurant were one of those sumptuous re-created rooms inside the Metropolitan Museum of Art.

Liveliness isn't lacking at the Tadich Grill (240 California, 391-1849, TadichGrill.com), a few blocks away in the Financial District. The dim dining room's long bar, lunch counter, and tables separated by wooden partitions seem to be filled with as many locals as tourists. Though its vintage tile floor, dark wooden wainscoting, and solicitous waiters are decidedly old-fashioned, the restaurant still feels like a vital part of the dining life of the city.

The Tadich wasn't the originator of **cioppino** — credit for the hearty tomato and seafood stew belongs to Italian fishermen on the

Eat the OG green goddess dressing at the Garden Court.

local docks — but the restaurant has been serving food in San Francisco since before California became a state (it claims to be the oldest in town), and it seems like as good an authority on the dish as anyone. Its cioppino (\$30.75) comes in a tureen overflowing with crab meat, mussels, clams, fish, and large and small shrimp, all in a robust, oregano-heavy tomato broth that knocks the chill out of a cold San Francisco summer day. Thick-sliced garlic bread floats on top, soaking up the lusty soup as you work your way through the shellfish. It's a splendid meal, especially when prefaced by one of the bar's excellent gin martinis, and a restaurant that shows San Fran-

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cisco in a very flattering light.

I can't say the same for the theme-park-like Boudin Bakery (160 Jefferson, 928-1849, BoudinBakery.com), which caters to hordes of tourists thanks to its location in the dark heart of Fishermen's Wharf. A 2005 remodel made the bakery into a sprawling 25,000-square-foot compound with two restaurants (a bistro/oyster bar upstairs, and a chaotic café downstairs), a store, a museum, and a massive demonstration kitchen. The spectacle starts on the sidewalk outside the industrial bakery, where bakers behind a plate-glass window talk to tourists via a hands-free microphone, and hawk menu specials along with explanations of their current activities.

Boudin's is of course *the* San Francisco **sourdough**, and is about as dense and tangy as you could want. Like all breads made before commercial yeast was available, Boudin's is made from a mixture of flour and water that wild yeast feeds on to survive; sourdough particularly relies on this "starter" for its tang, which it won't get from commercial yeast alone. Boudin's starter has been taking in local yeast since 1849; legend has it that Louise Boudin saved her starter in a wooden bucket from the 1906 quake. This and many more facts about the bakery can be found in the upstairs museum for a \$3 admission. As the talkative curator reminded me, the Boudins emigrated to S.F. from France in 1849 not to pan gold, but to sell bread to hungry miners. The frank commercialism of their new facility is a logical extension of that original dream.

I was relieved to escape the tourist crush for the Buena Vista Cafe (2765 Hyde, 474-5044, TheBuenaVista.com) and calm my jangled nerves with an **Irish coffee**. Despite its location around the corner from Ghirardelli Square, the Buena Vista has managed to retain dignity and character — it feels like a neighborhood dive that happens to sell up to 2,000 Irish coffees a day. There's a long wooden bar with cushy stools, tables that have good views of the bay on clear days, and yellowing newspaper clippings in glass cases telling the story of the bar's most famous drink.

The Buena Vista didn't invent Irish coffee, but it did make it popular in the States. As the story goes, in 1952, *San Francisco Chronicle* travel writer Stanton Delaplane returned raving about a concoction he'd sampled in the Shannon airport, and the bar's then-owner Jack Koeppler challenged him to re-create it. When I took my first sip, I realized that I'd never had a proper Irish coffee before — this wasn't cloyingly sweet or too strong, but beautifully balanced. A half-inch of cold, decadent, lightly whipped cream hits the taste buds first, followed by the warm, rich coffee and a slight kickback from the whiskey (the bar switched from a private blend to Tullamore Dew in 2006, which caused a minor local scandal, but I think it works).

The drink was delicious, fortifying, and only \$8; the café could probably get away with charging double that, but then only tourists would go there, and something essential would be lost. I sat at the quiet bar and thought about how fame changes a place, and how making history often means getting trapped by it. You can either buy your own hype and erect a museum to yourself... or you can do what you do best and pour the next drink.

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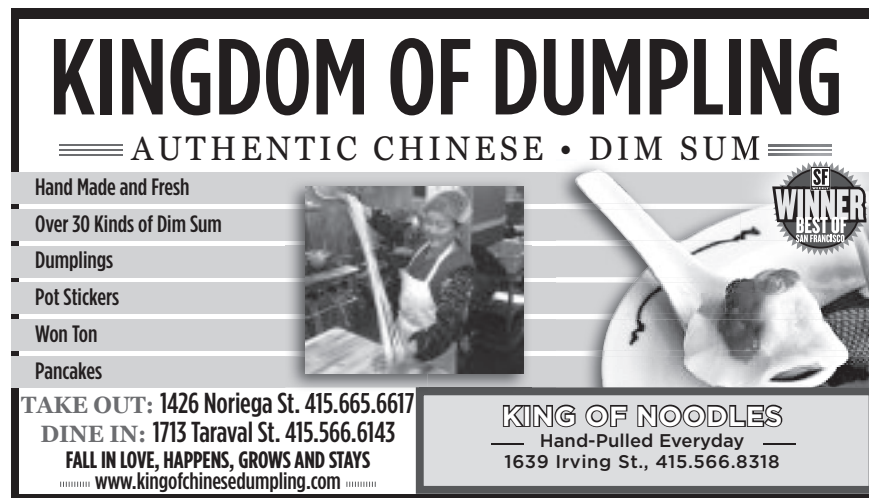


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Lou Bustamante

▼ Eat

FRESH EATS

A visit to Dynamo, Four Barrel, and Frozen Kuhsterd all in one.

Mission-Style Dessert

BY LOU BUSTAMANTE

Now why didn't someone think of this sooner? Mission-based Frozen Kuhsterd food truck has come up with the ultimate neighborhood treat: the Mission Style Dynamo Donut Sandwich (\$6.50).

The sandwich was the idea of Frozen Kuhsterd founder Jason Angeles, who was trying to come up with an unconventional new dessert. He was inspired by doughnut burgers; if they worked for beef, why not frozen custard?

Frozen Kuhsterd started in 2011 as an underground street food vendor after Angeles was laid off from an IT job he'd held for a decade. He used the severance money to launch the business. "Frozen custard is a fresh style ice cream that is made with a higher egg yolk content and isn't inflated with ice or air like traditional ice cream," he explains. "The end result is a silky and creamier finish."

That velvetiness helps the doughnut/custard combination taste rich and concentrated

without being overwhelming, more like morning coffee and doughnut interpreted through a summertime treat. The dessert starts with a custom maple-bacon doughnut from Dynamo Donuts (made with no hole), split in half, then filled with a soft slab of frozen custard infused with a jolt of Four Barrel Coffee, and topped with a dose of burnt caramel sauce.

The whole concoction is topped with bacon fat-sautéed apples and crisp bacon that add the perfect salty accent. It's not as intensely sweet as you would imagine, but it's just as heavy it sounds.

Frozen Kuhsterd Truck
FrozenKuhsterd.com.

▼ FRESH EATS

De-Laming Pastry School

BY JOHN BIRDSALL

Few chefs have lived through modern pastry's evolution like Nicole Plue. From an externship in the early '90s at Masa's that touched her like a calling to

RECENT OPENINGS

A weekly listing of new dining spots around town. To recommend a place, e-mail fresheats@sfweekly.com.

Cafe St. Jorge: Andrea de Francisco's Bernal Heights cafe has a selection of Portuguese items like bolo de arroz (rice flour muffins) and spiced cookies with anise. The coffee is from Stumptown and the almond milk is made in-house. 3438 Mission, 814-2028; CafeStJorge.com.

Dogpatch Saloon: The 100-year-old-bar has just finished going through a complete remodel, which incorporates salvaged pieces from the area and a new fireplace. The new menu has cocktails like Headphones in Beirut, made with kalamata-infused Amaro Montenegro and toasted fennel pollen, as well as 10 beers on tap. Live music is in the pipeline. 2496 Third St., 643-8592; DogpatchSaloon.com.

Iron & Steam: Located inside the Hi-Lo Club cocktail lounge in

Nob Hill, this pop-up espresso stand is serving caffeinated drinks made with San Jose-based Chromatic Coffee beans. Shots are pulled from a restored Gaggia lever machine from 1954, and pastries are coming soon. 1423 Polk.

La Movida: This new Mission bar serves wine and beer exclusively from California, as well as small plates of meats, cheeses, salads, flatbreads, and chorizo fritos. It's also the new home of the beloved Pals Takeaway, now serving up five sandwiches a day during weekday lunch hours. 3066 24th St., 425-2392; LaMovidaSF.com or PalsTakeaway.com.

Sparrow Bar and Kitchen: Now open in the Haight, this new pub features 14 local beers on tap and a menu that includes steaks as well as small plates like brie- and bacon-grilled cheese sandwiches served with fig jam. Diners and drinkers can sit on the ground floor, the upper floor balcony, or even the outdoor patio. Brunch is coming soon. 1640 Haight St., 622-6137; SparrowBarAndKitchen.com.

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opening the pastry department at Eleven Madison Park in New York, developing recipes for *Martha Stewart Living*, and refining a California style at Redd and Cyrus (her work at the former netted a Beard Award), Plue has seen pastry go from second-class citizen to savory's equal. Next for Plue: teaching the next generation of pastry chefs to navigate the professional kitchen.

In June, she started a new gig as director of pastry arts at the San Francisco Cooking School. Plue is developing a pastry curriculum that, like the school's mission, will seek to give students no-bullshit lessons about culinary work. The SFCS pastry program launches in September. Between selling Saltine Toffee from her online company Side-show, planning the SFCS curriculum, and teaching pastry basics to students in the school's savory program (and commuting from her home in Calistoga), Plue spared phone time to talk about the state of San Francisco sweets.

SF Weekly: With the success of William Werner's Craftsman & Wolves and Belinda Leong's B. Patisserie, this has been an amazing year for pastry in San Francisco. Has it surprised you?

Plue: Things are as vibrant and as pastry-chef driven as I've seen them here, but it's weird how things cycle in and out. Five or six years ago it seems like the same thing that's happening here now was happening in New York. I was in New York this year for the Beard Awards, and now a lot of pastry chefs there seem to be shifting to consulting jobs, trading hours and flexibility to move around a lot.

SF Weekly: Talk about the curriculum you're working on for SFCC.

Plue: You know, whenever I say I'm going to be teaching, my colleagues always say that culinary students are so bad these days. When I was in New York recently I went to a demo and saw students doing nougatine baskets filled with marzipan fruits — as a pastry chef you will never, ever be called upon to make that, unless you go back in a time machine to the 1950s.

SF Weekly: What are the main things a pastry student needs to know these days?

Plue: It's more about having the right mindset. I want to make sure my students are really prepared mentally — really prepared — for what the business is like the minute they step into a kitchen. I know what I always needed from a new hire, and it wasn't necessarily experience. If you can queneller ice cream that's great, but it's more the way you move around a kitchen that's important, your eagerness to learn.

The SF Cooking School really emphasizes externships, and my externship at Masa's was so important to me. The plating presentations, and the really quiet discipline — it just really stamped the expectations of working in a professional kitchen. I stood in the corner picking chervil, and that was okay with me; I was honored just to be there. Here I'll mainly be emphasizing how ingredients work together. That's more important than anything.

Plue will be part of a panel on the 21st Century Pastry Chef on Thursday, Aug. 8, 8-10 p.m., at the San Francisco Cooking School (690 Van Ness Ave., S.F.). Admission is \$20; call 346-2665 or visit SFCooking.com.

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▼ Bouncer

Best Friends Forever

BY KATY ST. CLAIR

In the era of Facebook, where I basically have reconnected with everyone I have ever worked, studied, lived, or had sex with, seeing an old friend probably doesn't have the same cachet it used to. However, what if that friend never got on Facebook? What if this person was an integral part of your puberty; a bestie BFF whom you once saw or spoke to daily who moved away before you turned 14? Seeing a person like that again would be extra special, simply because you think you've lost them forever.

That's why I was at the Ferry Building on a Saturday. No one would ever go to the Ferry Building on a Saturday unless they were meeting a long lost friend or had dressed up like a hip-hop C-3PO for spare change.

The place was beyond congested, and by congested I mean it was full of snotty people poking heirloom fungi or nibbling on goat cheese samples. I was super early and very nervous, so the fact that everyone in front of me was pulling some sort of luggage on wheels was okay, because it killed time.

My friend, whom I will call Sophie, suggested Bouli Bar because she has a severe peanut allergy and she said this was one of the few places in the city that has zero peanuts on the premises. In the few little correspondences we had before our meeting, I learned that she had become an "animal rights lawyer," so I worried that gluten, meat, and a sense of humor might also be off the menu.

Bouli Bar is an adjunct of Boulette's Larder (which is temporarily closed for some reason). It's an open room with a Scandinavian feel and long, blond-wood tables that seat everyone family-style, whether you know each other or not. Luckily I scored two seats at the banquette along the right side and buried myself between large, black, fuzzy pillows that looked like demonic tribbles.

My stomach was in knots. I remember Sophie as being very beautiful. She was petite with perfect hair, and I always envied how slim she was, which was of course the roots of an eating disorder that would swallow up my next 10 years. We were in junior high but still children. We would spy on her dad and his girlfriend while they made dinner and pretend that we were detectives or something. We wrote a newspaper for our block, made a comic book based on a nerdy classmate (we both feel regret for that, yes), and would walk to school singing punk rock versions of '70s light rock classics.

Before I had time to choose the right way to sit so as to look the best to anyone who might approach the table, there she was. We hugged and it was a little awkward but that soon faded. It's a cliché but we both told each

other that we looked the same. We both admitted we were nervous and that also helped.

"Hello ladies!" said the waiter, who had given us plenty of time to chatter before he took our orders. He recommended the rosé, which also thankfully was the cheapest one on the menu. I pointed that out with glee but was quick to add, "But I'm a big tipper!" One doesn't want to appear cheap.

By then every table in the place was filled, and waiters and busboys wove in and out of people refilling glasses and recommending small plates. We were in our own little world though, just like when we were kids.

"We were creative," I told Sophie, plainly. "When I think back on it, something about the two of us together sparked plans and ideas." It was true; no other friend since then has done that for me. I've had friends who were really funny and we created inside jokes upon inside jokes, or catch phrases only we knew, but Sophie was the last person I ever did "projects" with. I wondered what sort of things we could do together now.

She told me all about her life. She felt family pressure to go into law but really wanted to go into fashion. She left her practice a few years ago to go to Parsons to study with Tim Gunn, but came back. When she started out, there was no such thing as animal law, so she invented it. She's

not a vegan though. In fact,

PETA gives her shit all the time because she's not

hardcore enough. Music

to my ears! "It's not a radical idea that an animal shouldn't be tortured before you eat it," she said plainly. "But it's a lot of working within the system, and PETA

doesn't like that." Just to

get an extra inch of space for a

chicken in a cage takes work of

Jarndyce and Jarndyce proportions.

We talked about her boyfriends and her marriage and I remembered why we grew apart 30 years ago. Sophie was moving on to being a teenager and I wasn't ready to do the same. She moved to L.A. and wrote me religiously with all the details of her life. She told me she had met a boy she liked, that they kissed, and that "hands were wandering!" That sentence made me cry. She was doing what everyone does, and I knew that I wasn't going to be like everyone. I didn't even have my first kiss until I was 20 and I have still never married.

I have, however, had a nice writing career. I am independent and gainfully employed. I kept creating things and making projects by myself. I've had passionate love affairs. I watched my friends make out with dipshits and get their hearts broken, or get divorced.

I told Sophie these things. I saw the same sparkle in her eye that helped me define myself at 13. She liked me, so I liked me.

I am never losing touch with her again.

Bouli Bar

1 Ferry Building; 399-1155, BoulettesLarder.com.

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▼ Music

Mr. Fillmore

Michael Bailey is the man behind the curtain of S.F.'s most iconic concert venue.

BY IAN S. PORT

Michael Bailey has one of the coolest jobs in the San Francisco music business. He books the Fillmore, the legendary club at Fillmore and Geary that cradled the city's revolutionary '60s acid rock scene, and that was recently named the No. 2 "big room" in America by *Rolling Stone*. Before coming to the Fillmore, Bailey booked independent rock bands like X, the Replacements, and the Violent Femmes at the now-defunct East Bay venue Berkeley Square. Renting out the venue for an April 1987 Hüsker Dü show brought him to the attention of the Fillmore's owners, and soon the place was taken over by larger-than-life Bay Area concert promoter Bill Graham, who had built his name booking concerts there years earlier. Today, the Fillmore is still San Francisco's most iconic concert venue, hosting major touring acts more than 170 nights a year. We sat down in the poster room of this more than century-old landmark to talk about Bailey's booking philosophy, how the music business has changed over the 26 years he's worked here, and the coolest shows he's seen.

SF Weekly: Upon becoming the booker here, what did you want to do? What were you looking for?

Michael Bailey: The rote answer is, you're looking for people who can sell tickets. But [I] always try to keep the bookings really interesting, and keep them current. It's really easy for a room like this to kind of dwell in the past, and I never wanted to do that. I always wanted to look ahead and figure out what was happening. And try to stay away from stuff like cover bands. Those are available and can sell tickets, but I think to make an impression on what you want the room to be, you have to have a certain train that you go on.

Which way is the train going now?

It's all over the place. This is the most exciting and vibrant time in the music business that I can remember. Back in the '80s and '90s, you were always trying to fight against these record companies, who kind of controlled everything. And now, with the collapse of the major labels and the restructuring, it's a level playing field. So it's a lot more honest, because bands have to work a lot to prove that they can sell tickets and get people interested. It's not all hype. There was a time when a band, say, like Candlebox, could get a lot of support from a record label and get a lot of money, and go on the road. They would have these nice tour



Photograph by Mike Koozmin

Michael Bailey in the Poster Room of the Fillmore, where colorful posters from the venue's decades of concerts hang in chronological order.

buses and do these tours around the country where they could sell out these rooms because of radio airplay and the marketing budget that the labels put into it. But it wasn't necessarily real. It was of the moment, and then it went away. And now there's still stuff like that, but it's on a viral level. It may be of the moment and go away, but it comes from a different place.

What about the opening bands. Do you pick them?

That's changed a lot over the years. Bill [Graham] was really known for putting these wacky bills together, like the Grateful Dead and Miles Davis, things like that. But these days, most of the bands come with their own support acts. And if they don't, and we're using local support, you have to go through the headlining band and get approval. Bands used to be a lot more adventurous on who they wanted on a bill as an opening act. More often than not these days, people want things that are in their genre.

What are the frustrations of this job?

You want to always succeed, and there's a lot of times where you don't. Your best educated guess about how something is going to do oftentimes is way off. You go through a period and everything's selling out, you feel really good. And then you have some show that inexplicably doesn't do well and you lose money on. It's like, "Okay, have I really lost it? Do I really not know what I'm doing anymore?" But you never know all the intangibles about a show when you book it. I'm probably four to six months out on some of the stuff, so I can't tell you six months from now who else is going to be playing in the market at other venues, what the weather is going to be like, is it a good economic time, is it a bad economic time. There's a lot of things you just can't predict.

How many of the shows here do you go to?

Pretty much everything. I think it's really important to come here. I want to see what the audience is like, I want to see how they respond, I want to listen to the band, I want to see how they do live. There's a vast difference

between how bands perform on recorded material and how they perform live sometimes. And I think we've all been disappointed — you really love a record and then you see the band and it's like, "Huh, that's not great." It's a problem for a lot of artists, too, because it's really easy to make a record right now. You can get really good sound, you can get some interest, you can virally get everything out there — but you haven't played live before.

Is there a favorite Fillmore show you've booked?

I can kind of look around, and some things kind of jog my memory. The more memorable thing is like the 20-night run of Tom Petty and the Heartbreakers that we did [in January - February 1997]. That was over-the-top special. Johnny Cash, that was a great show. That was a long time ago [Sept. 26, 1994], but it was amazing getting to have Johnny here and getting to meet Johnny and June, and talking to them a little about the history of the room.

How does the Fillmore's poster policy work?

We make posters for shows that are sold out, and it's both a gift to the artists and to the fans. We'll give the band a stash of posters, we'll send some to their agent and manager, and we'll pass them out to patrons as they leave the building. The bands love it, for the most part. Everybody's a critic, though. The artwork is so subjective. Occasionally we'll do a poster that I'll really like, and then the artist thinks it sucks.

Do you have to get the posters approved by the artist?

Oh, no. If we got it approved by the artist we would never do a poster. The way we deal with it is, we're not selling it. We're not making money off of it. It's one of the great traditions that we do.

Go to sfweekly.com/music for the full interview with the Fillmore's Michael Bailey.

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Sizzle & Fizzle

HIGHS AND LOWS FROM THE LAST WEEK IN S.F. MUSIC.

SIZZLE

■ Jay Z and Justin Timberlake delivered a show at Candlestick Park that pretty much lived up to their "Legends of Summer" billing. Justin is a spirited performer, but sometimes seemed like he was playing to the judges on a reality show. Jay Z

Gil Riego Jr.



Jay Z and J.T. played off each other in S.F.

was imposing, quietly solid, and aggressive without trying too hard.

■ One night, two parties, two break-downs. The first for Lost in the

Night was at **the Lab**, where a power problem stopped the music and sent some audience members away, but only upped the vibe for those who stayed until it returned. The second was at an underground party, where the music stoppage was followed by shouting: "COPS! GET THE FUCK OUT OF HERE!"

■ It's always nice to hear someone tell it like it is. DJ Eug, co-founder of the immaculate FACE parties and local dance label **Public Release**, put the latter's mission thus: "This label is not a 'business' ... our priorities are simply to get the music we like out." Right on.

FIZZLE

■ We compared Chicago's **Pitchfork Festival** with **Outside Lands**, and came away thankful for S.F.'s chilly-but-predictable weather and incredible food and drink options. We wish leaving on Muni weren't such a clusterfuck, though, and it'd be cool if our local festival's merch options matched the music-nerd cornucopia at Pitchfork.

■ So **Elvis Costello** and the Roots put out a song together — but why does Costello so obviously phone in his performance on "Walk Us Uptown"? This is not the sound of someone who gives a shit anymore.

■ It's Royal Baby mania out there, and to celebrate, we rounded up a list of the best, lesser-known **anti-royal songs**. The Stone Roses' "Elizabeth My Dear" is essential listening these days, but nothing cures monarch fatigue like Billy Bragg's "Take Down the Union Jack."

For full versions of the above stories and much more about S.F. music, check out *All Shook Down*, our music blog, at www.sfweekly.com/shookdown.

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LIVE NATION

▼ Lost in the Night

Techno Dada

Mysterious producer Rose invokes the spirit of Marcel Duchamp

BY DEREK OPPERMAN

The name Rose Sélavy probably doesn't mean a whole lot to your average clubgoer. Head into the art world, however, and the mere mention of the pseudonym conjures the name of its creator, French Dadaist Marcel Duchamp, whose work includes the infamous *Fountain*, essentially a urinal placed in an art gallery. Like much of the man's work, it's a playful name that works out to a pun in its native tongue, "Eros, c'est la vie," or "Eros, that's life." It was an alter ego that emerged from a series of Man Ray photographs in which Duchamp appeared in drag, completely transformed. Crudely speaking, the whole project revolved around the artist's desire to push beyond all limits, gender included, and move toward the radically new. Duchamp died in 1968, but his spirit influences artists in a variety of mediums. One of them is a mysterious techno producer named Rose, whose music is anything but playful.



Rose first appeared in 2011, with the release of *Merchant of Salt*, a debut EP on the avant-garde techno label Sandwell District. It was a manifesto of a record — a booming piece of surgical, dread-inducing sound design that fused the visceral qualities of pure noise with the body-centric approach of modern techno. The B-side, "Waterfall" (which was recently re-released alongside a number of remixes), stands as one of the best techno tracks of this decade, going beyond club appeal and into the mind-altering realm of industrial groups like Coil and Throbbing Gristle. Yet, it's never so abrasive that it becomes hard to listen to; instead, it creates an oddly soothing environment from elements of sonic mayhem. In a rare interview with Resident Advisor, Rose says his project exists "to induce hallucinatory states, to

move bodies, [and] to emphasize the tactile qualities of sound."

True to his inherited name, Rose performs his DJ sets and live performances in drag. Like the Duchamp moniker, it's an attempt at a new identity. But it's also a form of protest. In another interview with Smart Shanghai, he said, "Whenever a person enters a stage, they become a character, and by extension, a symbol. They can choose to remain 'themselves' or sculpt their image into something different. My feminine stage presence is a playful protest against a highly masculine musical genre [techno]." So far that intersection of noise and slippery identity has attracted a sizable fanbase in the Bay Area, as well as in the global techno community. This Friday, Rose headlines BeatBox for Honey Soundsystem and As You Like It's latest collaborative party.

As You Like It and Honey Soundsystem presents Rose, Honey Soundsystem DJs, Moss Moss, and Rich Korach

9 p.m. Friday, Aug. 2, at BeatBox.
\$10-\$20; beatboxsf.com

▼ OTHER PARTY OPTIONS THIS WEEK

Tone of Arc at Vessel

10 p.m. Thursday, Aug. 1. \$5-\$10; vesselsf.com

Thursdays at Vessel are a must-do for fans of sleek, contemporary tech-house. This week's edition features local duo Tone of Arc (aka Derrick Boyd and Zoe Presnick), whose laid-back and '80s-indebted sound, as heard on *The Time is Right*, their freshly released debut LP, has earned them a place on the upper tier of the global touring circuit.

Haçeteria presents Avalon Kalin at Slate Bar

10 p.m. Friday, Aug. 2. \$5-\$7; slate-sf.com

Haçeteria offers a musical respite from the digital present, harkening back to the days of analog technology. At this party, young producers re-create the house and techno sounds of the past with contemporary cues pulled from noise and indie culture. This month features Avalon Kalin, a Portland-based producer who cut his teeth as a member of disco revival outfit Glass Candy.

Taboo 14th Anniversary at Bench & Bar

9 p.m. Friday, Aug. 2. \$5; bench-and-bar.com


The beating heart of Bay Area house music can be found at Taboo, the long-running Oakland monthly started by local DJ hero David Harness. It's a family affair that's now celebrating its 14th year as one of the best places to cut loose to pumping and soulful four-to-the-floor sounds.

All Night Long presents DJ Garth & Eric Duncan at Public Works

9:30 p.m. Saturday, Aug. 3. \$10; publicsf.com

If freaky disco and off-the-wall house is what you crave, you'd have a hard time doing better than Public Works' OddJob Loft this Saturday. There, veteran selectors Garth (from local outfit Wicked Sound System) and Eric Duncan (from NYC duo Rub-N-Tug) will join forces to provide a nightlong excursion into the cheekier side of dance music's past and present.

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▼ Music

Rap Game Elementary School

How the up-and-comers of the Space Migration Tour are going to take your lunch money this week.

BY WILL K. BUTLER

Personalities rarely change. You're born, you fight your innate nature for a handful of decades, then you give in, and then you die. That's why kids have so much fun, because they haven't yet realized that their purpose on Earth is to suppress their instincts at all costs. So, in an attempt to prepare you for the highly buzzed-about traveling circus of hip-hop personalities that is the Space Migration Tour, we're taking you back to the early days, and profiling them in terms of a milieu we're all familiar with: elementary school.

Chance the Rapper: The Class Clown

Maybe he's torn up inside and found humor as his outlet; maybe he's been incorrectly diagnosed with ADHD and he's just loopy from the Ritalin; or maybe he's just incredibly smart. Chance, the current rising star of Chicago independent rap, is that kid who's constantly making noise, the kid who'd tape his own mouth shut just to be ironic. With a sputtering, excitable intellect, and a curious spoken-word influence, he rarely stays in the same style from verse to verse, trying on hats like the Kentucky Derby cleanup crew. This is definitely the kid you want to align yourself with.

Action Bronson: The Freaky Lunch Lady

There was always that one member of the school lunch staff: Unkempt, patches of hair growing in places you'd never seen, and missing in others. Maybe sanitary gloves, maybe not. Caustic and resentful, but you kinda liked that about them. And they loved food.

Somewhere we went from talking about that one lunch lady to Action Bronson. He is a rotund New Yorker of Albanian descent, who keeps his hair close cropped on top and wears a big red beard beneath, and who puts out vivid, hedonistic, and wildly fascinating rap music. Like the lunch lady, he takes himself just seriously enough to be respected, but he's also not afraid to admit that he's kind of a hilarious mess.

Between recording and touring, Action always finds time for food. Originally a gourmet chef himself, Bronson has his second cooking show in development, which, if it's anything like his first one, should be a hit. Assuming he stays in good health, makes the right business decisions, and keeps up what is already a pretty good record of race relations, he may soon sit in Paula Deen's vacant throne.

Mac Miller: The "Gimme That" Kid

You're playing with green plastic army men. He's already got the rifle guy, so you dig up the

hand-grenade guy from the bottom of the bin. Pow-pow. When he sees you found the bomber guy, his eyes get all fiery and the familiar words tumble out of his mouth: "Gimme that!"

So you get out your blocks, and begin work on your next architectural breakthrough. He comes over, sees how tall it's getting, and suddenly he's trying to snake your government contract. You relinquish your construction project to him and grab a lump of Play-Doh and stick it to the wall. But he pops up out of nowhere, tears off a piece, and puts it in his mouth.

Granted, freedom can be can difficult for such "gimme that" kids, as well as for the more inventive peers from whom they're always filching. But the "gimme that" crowd can also grow up to become — if not truly creative — at least passionate facilitators. Likewise, Malcolm McCormick, born in 1992, is just a kid searching for his place in the class. He hit indie rap paydirt with 2011's *Blue Slide Park*, which was the first independent album to debut at *Billboard's* No. 1 spot since 1995. But even after nearly half a million sales, he was bored. Maybe his audience was too young, naive, or white for his taste. Unsatisfied, he moved from Pittsburgh to Los Angeles, and sought out some new friends, namely the cutting-edge weirdos of Odd Future.

Mac's new interests forced a career image shift, which is part of the marketing subtext of the Space Migration Tour. Nowadays he's got



Eric Henry

everything he grabbed for: an MTV reality show, full-sleeve tattoos, a Flying Lotus beat. Above all, June's *Watching Movies with the Sound Off* showed everyone a purported "dark side" to the previously carefree frat-rap star. Critically, he got some of his pitiless detractors to flip-flop, inspiring some of the most self-conscious conversions and awkward backtracking ever in this hurried era of the Internet rap. Unironic headlines broadcast the cultural memo: Mac Miller finally meets our maxim of cool.

The thing is, whether he admits it or not, Mac Miller has been getting everything he wanted since day one. Boredom and disquiet are bigger weaknesses for him than his actual skills, which continue to serve him well. And even when the "right" people decide he's not fresh anymore, he'll probably still be okay. "Gimme that" kids usually are.

The Space Migration Tour, with Mac Miller, Action Bronson, Chance the Rapper, Vince Staples, and the Internet

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Limit 8 tickets per person. All dates, acts and ticket prices are subject to change without notice. All tickets are subject to applicable service charges. Avoid Online Fees at our Box Office.



▼ Music

Club listings are offered as a free service to SF Weekly readers and are subject to space restrictions. To have a listing added, contact Clubs Editor John Graham by email (John.Graham@sfweekly.com), fax (777-1839), or mail (225 Bush St. 17th, Floor, San Francisco, CA 94104). To change an existing listing, call 536-8147. Deadline is noon Tuesday for the following week's issue. Our Concerts section lists major shows and special events. Call individual clubs for show details. Except as noted, all phone numbers are in the 415 area code. Listings rotate regularly, as space allows. Our complete listings of local clubs — searchable by keyword, date, and genre — are available online.

CONCERTS

WED., JULY 31

One Direction: 9:30 p.m., \$38.80-\$106.90. Oracle Arena, 7000 Coliseum, Oakland.

THU., AUG. 1

311: W/ Cypress Hill, G. Love & Special Sauce, 6 p.m., \$52. America's Cup Pavilion, 27 Pier, S.F.

The All Stars Tour: W/ Every Time I Die, Chelsea Grin, Veil of Maya, Terror, Stray from the Path, Volumes, Capture the Crown, iWrestledabearonce, For All Those Sleeping, Dayshell, Ice Nine Kills, 2:45 p.m., \$22.50-\$25. The Regency Ballroom, 1290 Sutter, S.F.

The Dirty Heads: W/ The Expendables, 8 p.m., \$35. The Fillmore, 1805 Geary, S.F.

Martin Luther McCoy: W/ Gabrielle Walter-Clay, 8 p.m., \$16. Great American Music Hall, 859 O'Farrell, S.F.

Merola Opera Program: *Le Nozze di Figaro*: 7:30 p.m., \$25-\$60. Everett Middle School, 450 Church, S.F.

Cindy Blackman Santana Trio: W/ Allison Miller Duo, 7:30 p.m., \$18-\$35. SFJAZZ Center, 205 Franklin St., S.F.

S.F. Symphony: Jerry Garcia Symphonic Celebration with Warren Haynes: 7:30 p.m. Davies Symphony Hall, 201 Van Ness, S.F.

Sixth Annual Downtown Berkeley MusicFest: Multiple Bay Area Locations, S.F.

Trio Los Panchos: 8 p.m., \$25-\$35. Brava Theater Center, 2781 24th St., S.F.

FRI., AUG. 2

Eric Harland: With Chris "Daddy" Dave, Lil' John Roberts, and Mark De Clive-Lowe, 7:30 p.m., \$25-\$35. SFJAZZ Center, 205 Franklin St., S.F.

Rancid: W/ The Transplants, The Interrupters, 7:30 p.m., \$28-\$35. Warfield Theatre, 982 Market, S.F.

S.F. Symphony: Jerry Garcia Symphonic Celebration with Warren Haynes: 7:30 p.m. 7:30 p.m. Davies Symphony Hall, 201 Van Ness, S.F.

Sixth Annual Downtown Berkeley MusicFest: Multiple Bay Area Locations.

The Smithereens: W/ Kevin Camia, 9 p.m., \$26. Great American Music Hall, 859 O'Farrell, S.F.

Trio Los Panchos: 8 p.m., \$25-\$35. Brava Theater Center, 2781 24th St., S.F.

SAT., AUG. 3

Art + Soul 2013: W/ Lisa Loeb, Los Rakas, Bang Data, Vintage Trouble, Ray Obiedo, Quinn DeVeaux, Mara Hruby, Tristan Prettyman, Superfinos VTO, more, 12 p.m., \$8-\$15 (free for kids under 12). Frank Ogawa Plaza, 1 Frank H. Ogawa Plaza, Oakland.

Cyrus Chestnut: 5 p.m. and 8 p.m., \$40. Dean Leshner Regional Center for the Arts, 1601 Civic, Walnut Creek.

Donna the Buffalo: W/ The Believers, 9 p.m., \$18. Great American Music Hall, 859 O'Farrell, S.F.

Merola Opera Program: *Le Nozze di Figaro*: 2 p.m., \$25-\$60. Everett Middle School, 450 Church, S.F.

Rancid: W/ The Transplants, Harrington Saints, 7:30 p.m., \$28-\$35. Warfield Theatre, 982 Market, S.F.

Sixth Annual Downtown Berkeley MusicFest: Multiple Bay Area Locations.

Sounds of Brazil: W/ Jovino Santos Neto & Paul Taub Duo, Grupo Falso Baiano, Grupo Samba Rio, 7:30 p.m., \$20-\$40. SFJAZZ Center, 205 Franklin St., S.F.

Trio Los Panchos: 8 p.m., \$25-\$35. Brava Theater Center, 2781 24th St., S.F.

SUN., AUG. 4

HEAR THIS

R. Kelly *Trapped in the Closet* Sing-Along

8 P.M. FRIDAY, AUG. 2, THROUGH SUNDAY,

AUG. 4, AT THE CASTRO THEATRE.

\$10-\$15; CASTROTHEATRE.ORG.

Among this early millennium's pop culture oddities, there is basically nothing as confounding, notorious, and weirdly delightful as the R. Kelly song cycle *Trapped in the Closet*. A now-33-chapter drama of cheating, counter-cheating, and counter-counter-cheating, with characters involved in something more approaching a love dodecahedron than a mere triangle, *Trapped in the Closet* is the kind of audiovisual production that could only be created by a warped, libidinous, utterly unconscious mind like R. Kelly's. So it should be interesting this week when the Castro Theatre offers the first 22 chapters of the saga up for a live sing-along, complete with goody bags, props, and custom subtitles that should make crowd participation easy, even for those of us whose pipes aren't nearly as athletic as Kelly's. **IAN S. PORT**

Sebadoh

WITH OCTA#GRAPE. 9 P.M. WEDNESDAY, JULY

31, AT CAFÉ DU NORD. \$15; CAFEDUNORD.COM.

When Lou Barlow exited Dinosaur Jr. and formed **Sebadoh** in 1989, it was impossible to know or predict just how important his new lo-fi project would become. The influence of albums like *Ill*, *Smash Your Head on the Punk Rock*, and *Bakesale* on indie rock is still palpable today, even though more than two decades have passed since their release. After a mammoth 14-year recording break, Sebadoh released the quite marvelous *Secret* EP earlier this summer, whetting our appetites for upcoming full-length, *Defend Yourself*, which hits shelves Sept. 17. At the band's intimate show this week, expect a sneak preview of new material, as well as some noisy old classics. **RAE ALEXANDRA**

Americanarama Festival of Music: W/ Bob Dylan & His Band, Wilco, My Morning Jacket, Ryan Bingham, 5:30 p.m. Shoreline Amphitheatre, 1 Amphitheatre, Mountain View.

Art + Soul 2013: W/ Leela James, Fillmore Slim, John Murry, ConFunkShun, Caravan of All Stars, Amikeayla, Monica Pasqual, Bobbie Webb, Lia Rose, more, 12 p.m., \$8-\$15 (free for kids under 12). Frank Ogawa Plaza, 1 Frank H. Ogawa Plaza, Oakland.

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To charge by phone (800) 745-3000. Limit 8 tickets per person.
All dates, acts and ticket prices are subject to change without notice.
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All dates, acts and ticket prices are subject to change without notice.
All tickets are subject to applicable service charges.

LIVE NATION

HEAR THIS



Sun Ra Arkestra

WITH SF SOUND AND HANS GRUSEL'S
**KRANKENKABINET. 8 P.M. SATURDAY,
AUG. 3, AT THE VICTORIA THEATRE.
\$25-\$50; VICTORIATHEATRE.ORG.**

It's been 15 years since the **Sun Ra Arkestra** last played San Francisco, and saxophonist Marshall Allen, the group's bandleader, isn't exactly sure how the group's upcoming performance will go. He's held rehearsals with core members of the Arkestra, and they've practiced their way through a vast repertoire of songs, but surprise guests will surely turn up; they always do. And while Allen likes to prepare, he likes the element of surprise even better. Unpredictability and improvisation are key elements of the cosmic philosophy and "Afrofuturism" style of jazz that the Arkestra has been crafting, under various names and with different lineups, since Sun Ra created the group in the mid-1950s. "I can plan everything but it may not go quite right, it may not work," Allen, 89, says during a recent phone conversation. "We will feel the vibrations of the city, and whatever we feel is good for California, that's what we will do." Sun Ra played many forms of jazz — swing and bebop — but he and the Arkestra are best known for experiments in free jazz. Sun Ra died in 1993, and Allen has led the group since 1995. Expect to see roughly 15 performers onstage at the San Francisco show. "Sun Ra would say there's a thousand ways to play or attack a note," Allen says. "People know what they have to do with Sun Ra's band — it's not what you know or what you can do, but what you can do on the day based on what we're feeling." **GARY MOSKOWITZ**

California Chinese Orchestra: Twilight 2013: 20th annual fundraising concert, 12:30 p.m., \$15-\$50. Yerba Buena Center for the Arts, 701 Mission, S.F.

S.F. Symphony: Music from the Movies: Hosted by Mark Hamill, 4 p.m., \$25-\$100. Davies Symphony Hall, 201 Van Ness, S.F.

Jerry Day 2013: Featuring JGB with Melvin Seals, Stu Allen & Mars Hotel, Lonesome Locomotive, Garrin Benfield, 12 p.m., free/donation. Jerry Garcia Amphitheater, 45 Shelly, S.F.

Mac Miller: W/ Action Bronson, Chance the Rapper, Vince Staples, The Internet, 8 p.m., \$31-\$42. Warfield Theatre, 982 Market, S.F.

Shuggie Otis: W/ The Relatives, 2 p.m., free. Stern Grove Festival, 19th Ave., S.F.

Sixth Annual Downtown Berkeley MusicFest: Multiple Bay Area Locations.

Sublime with Rome: W/ Descendents, Pennywise, 5:30 p.m., \$52. America's Cup Pavilion, 27 Pier, S.F.

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* **OUTSIDE LANDS AFTER-PARTY** *
(Going Late Night! from 9:30pm 'til 3:00am+)
** **EDDIE ROBERTS WEST COAST SOUNDS** **
Feat: EDDIE ROBERTS, JOE ASHLAR, JERMAL WATSON, JOE COHEN, AND MIKE OLMOS
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Keith Terry & Corposonic: 7:30 p.m., \$25-\$35. SFJAZZ Center, 205 Franklin St., S.F.

TUE., AUG. 6

Panteón Roco: 9 p.m., \$42. The Fillmore, 1805 Geary, S.F.
Diana Ross: 8 p.m., \$70-\$265. Golden Gate Theatre, 1 Taylor, S.F.

CLUBS

WEDNESDAY 31

ROCK

Bottom of the Hill: 1233 17th St., S.F. Al Lover, Coo Coo Birds, Face Tat, Bubblegum Crisis, 9 p.m., \$8.
Brick & Mortar Music Hall: 1710 Mission, S.F. Mammoth Life, Giggle Party, Animal Friend, Li Xi, DJ Neil Martinson, 9 p.m., \$8.
Cafe Du Nord: 2170 Market, S.F. Sebadoh, Octa#grape, 9 p.m., \$15.
El Rio: 3158 Mission, S.F. Pale Chalice, Larvae, Verdant Realm, 9 p.m., \$7.
Hemlock Tavern: 1131 Polk, S.F. Winter Teeth, The Plurals, Rare Animals, 8:30 p.m., \$6.
Milk Bar: 1840 Haight, S.F. Down Dirty Shake, Siddhartha, DJ Dahmer, 8 p.m., \$2.
Neck of the Woods: 406 Clement St., S.F. Heavy Glow, I'm Dirty Too, 9 p.m., \$5.

DANCE

The Cafe: 2369 Market, S.F. "Sticky Wednesdays," w/ DJ Mark Andrus, 8 p.m., free.
Cat Club: 1190 Folsom, S.F. "Bondage A Go Go," w/ DJs Damon, Tomas Diablo, & guests, 9:30 p.m., \$5-\$10.
Club X: 715 Harrison, S.F. "Electro Pop Rocks," 18+ dance party with A.C. Slater, more, 9 p.m.
F8: 1192 Folsom St., S.F. "Hospitality," w/ KMLN, Keith Kraft, Sharon Buck, Kimmy Le Funk, 9 p.m., \$5-\$10.
The Knockout: 3223 Mission, S.F. "Doing It for the Kids: A Tribute to Creation Records," w/ DJs Nickie & Gareth, 10 p.m., \$3.
The Lab: 2948 16th St., S.F. "Replicant: Part II," w/ Vice Device, RedRedRed, Time Release, Jon Porras, 9 p.m., \$5-\$8.
Monarch: 101 6th St., S.F. "Queen Bitch," w/ DJs Mario Muse, Jacob Lehrbaum, Galine Modemoeselle, and Baron Van West, 9 p.m., \$5.
Q Bar: 456 Castro, S.F. "Booty Call," w/ Juanita More, Joshua J, guests, 9 p.m., \$3.
Rickshaw Stop: 155 Fell, S.F. Astro, Miles the DJ, 9 p.m., \$15-\$20.

HIP-HOP

Double Dutch: 3192 16th St., S.F. "Cash IV Gold," w/ DJs Kool Karlo, Roost Uno, and Sean G, 10 p.m., free.
The Independent: 628 Divisadero, S.F. El-P, Killer Mike, Despot, Kool A.D., 8 p.m., \$20.
Skylark Bar: 3089 16th St., S.F. "Mixtape Wednesday," w/ resident DJs Strategy, Junot, Herb Digs, & guests, 9 p.m., \$5.

ACOUSTIC

Cafe Divine: 1600 Stockton, S.F. Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Plough & Stars: 116 Clement, S.F. The Toast Inspectors, Last Wednesday of every month, 9 p.m.

JAZZ

Burritt Room: 417 Stockton St., S.F. Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Cafe Royale: 800 Post, S.F. Ken Husbands Trio, 9 p.m.
Jazz Bistro At Les Joulins: 44 Ellis, S.F. Charles Unger Experience, 7:30 p.m., free.
Le Colonial: 20 Cosmo, S.F. The Cosmo Alleycats featuring Ms. Emily Wade Adams, 7 p.m., free.
Oz Lounge: 260 Kearny, S.F. Hard Bop Collective, 6 p.m., free.
Rasselas Ethiopian Cuisine & Jazz Club: 1534 Fillmore, S.F. M.B. Hanif & The Sound Voyagers, 8 p.m.
The Rite Spot Cafe: 2099 Folsom, S.F. The Glasses, 8:30 p.m., free.
Savanna Jazz Club: 2937 Mission, S.F. "Cat's Corner," 9 p.m., \$10.
Zingari: 501 Post, S.F. Brenda Reed, 7:30 p.m., free.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, S.F. "Bachatalicious," w/ DJs Good Sho & Rodney, 7 p.m., \$5-\$10.
Pachamama Restaurant: 1630 Powell, S.F. "Cafe LatinoAmericano," 8 p.m., \$5.
Yoshi's San Francisco: 1330 Fillmore, S.F. Oliver Mtukudzi & The Black Spirits, 8 p.m., \$22.

REGGAE

Elbo Room: 647 Valencia, S.F. FogDub, The Rudicals, Carne Cruda, 9 p.m., \$8.

SFJAZZ

SUMMER SESSIONS

CINDY BLACKMAN SANTANA & ALLISON MILLER
THU, 8/1 • 7:30PM

ERIC HARLAND
FRI, 8/2 • 7:30PM

SOUNDS OF BRAZIL
Grupo Samba Rio, Jovino Santos Neto and Grupo Falso Baiano
SAT, 8/3 • 7:30PM

KEITH TERRY & CORPOSONIC
SUN, 8/4 • 7:30PM

JOSH JONES
& the Jazz-Funk Messengers
SUN, 8/4 • 9:30PM

COMING SOON:
THU, 8/22 John Beasley's MONK'estra Big Band
FRI, 8/23 Eric Reed & Benny Green
SAT, 8/24 Marcus Roberts
SUN, 8/25 Stride Piano Summit

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BLUES

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The Saloon: 1232 Grant, S.F. Little Jonny & The Giants, 9:30 p.m.

SOUL

Boom Boom Room: 1601 Fillmore, S.F. West Grand Boulevard, 9:30 p.m., free.

THURSDAY 1

ROCK

Cafe Du Nord: 2170 Market, S.F. The Dangerous Summer, Tommy & The High Pilots, Rare Monk, Breaking Laces, 7:30 p.m., \$10.
The Knockout: 3223 Mission, S.F. The Remones, Astro Zombies, Japanese Baby, 9:30 p.m., \$6.
Make-Out Room: 3225 22nd St., S.F. Colossal Yes, Zachary Cale, 7:30 p.m.
Monarch: 101 6th St., S.F. Heart of the Whale, Pony Fight, Le Fomo, 8 p.m., \$5-\$8.
Slim's: 333 11th St., S.F. The Protomen, The Deadlies, 8 p.m., \$14.

DANCE

Aunt Charlie's Lounge: 133 Turk, S.F. "Tubesteak Connection," w/ DJ Bus Station John, 9 p.m., \$5-\$7.
Boom Boom Room: 1601 Fillmore, S.F. J-Boogie's Dubtronic Science, 9:30 p.m., \$7-\$10.
The Cafe: 2369 Market, S.F. "iPan Dulce!" 9 p.m., \$5.
Cat Club: 1190 Folsom, S.F. "All '80s Thursdays," w/ DJs Damon, Steve Washington, Dangerous Dan, and guests, 9 p.m., \$6 (free before 9:30 p.m.).
The Cellar: 685 Sutter, S.F. "XO," w/ DJs Astro & Rose, 10 p.m., \$5.
DNA Lounge: 375 11th St., S.F. Cynical Mass, The Vile Augury, Flesh Industry, Black Gradient, DJ Mephobic, 9:30 p.m., \$8.
S.F. Eagle: 398 12th St., S.F. Bézier, RedRedRed, DJ Josh Cheon, 9 p.m., \$8.
Elbo Room: 647 Valencia, S.F. "Afrolicious," w/ DJs Pleasurmaker, Señor Oz, and live guests, 9:30 p.m., \$5-\$7.
F8: 1192 Folsom St., S.F. "Beat Church," w/ Bosstone, Psymbionic, Liquid Geometry Crew, Ryury, 10 p.m., \$5-\$10.
Public Works: 161 Erie, S.F. Bay Area VJ Meetup, Showcase, and Battle, 7:30 p.m., free; Nick the Neck, Kimba, Peter Blick, 9:30 p.m., \$7-\$10.
Rickshaw Stop: 155 Fell, S.F. "Popsene," w/ French Horn Rebellion, 9:30 p.m., \$12-\$14.
Ruby Skye: 420 Mason, S.F. "Awakening," w/ Tritonal, Topher Jones, 9 p.m., \$15-\$20 advance.

HIP-HOP

Park 77 Sports Bar: 77 Cambon, S.F. "Slap N Tite," w/ resident Cali King Crab DJs Sabotage Beats & Jason Awesome, free.
Skylark Bar: 3089 16th St., S.F. "Peaches," w/ lady DJs DeeAndroid, Lady Fingaz, That Girl, Umami, Inkfat, and Andre, 10 p.m., free.

ACOUSTIC

Amnesia: 853 Valencia, S.F. Misisipi Mike & The Midnight Gamblers, First Thursday of every month, 9 p.m.
Atlas Cafe: 3049 20th St., S.F. The Country Casanovas, 8 p.m., free.
Bottom of the Hill: 1233 17th St., S.F. Owen, Laura Stevenson, Shawn Alpay, 9 p.m., \$13-\$15.
Hemlock Tavern: 1131 Polk, S.F. Josephine Foster, Victor Herrero, Mark Borthwick, 8:30 p.m., \$10-\$12.
Plough & Stars: 116 Clement, S.F. The Shannon Céilí Band, First Thursday of every month, 9 p.m., free.

JAZZ

Bottle Cap: 1707 Powell, S.F. The North Beach Sound with Ned Boynton, Jordan Samuels, and Tom Vickers, 7 p.m., free.
Le Colonial: 20 Cosmo, S.F. Steve Lucky & The Rhumba Bums, 7:30 p.m.
Savanna Jazz Club: 2937 Mission, S.F. Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.
Top of the Mark: One Nob Hill, 999 California, S.F. Stompy Jones, 7:30 p.m., \$10.
Yoshi's San Francisco: 1330 Fillmore, S.F. Steve Cole, 8 p.m., \$24.
Zingari: 501 Post, S.F. Anne O'Brien, First Thursday of every month, 7:30 p.m., free.

INTERNATIONAL

Pachamama Restaurant: 1630 Powell, S.F. "Jueves Flamencos," 8 p.m., free.
SFJazz Center: 205 Franklin St., S.F. World Drum Extravaganza: Body Music with Keith Terry, 4 p.m., \$20.
Yerba Buena Gardens: Fourth St. & Mission, S.F. Will Magid Trio, 12:30 p.m., free.

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SUNDAY AUGUST 4TH (ROCK) \$8

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THURSDAY AUGUST 8TH 8PM \$10 (ROCK/AMERICANA)

**GOODNIGHT, TEXAS
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FRIDAY AUGUST 9TH 9:30PM \$10 (ROCK)

**THE INCITERS
FRENCH BOUTIQUE • SLIPPERY SLOPE**

SATURDAY AUGUST 10TH 9:30PM \$20 (ROCK)

**THE RED ELVES
CUSTOM KICKS**

SUNDAY AUGUST 11TH 7:30PM \$12 (ROCK/POP)

**ELLIOT SCHNEIDER
SILKE BERLINN AND THE ADDICTIONS**

TUESDAY AUGUST 13TH 8PM \$12 (ROCK/POP)

**JAME N COMMONS
SASHA DOBSON W/ SPECIAL GUEST JOEL HAMILTON**

THURSDAY AUGUST 15TH 8:30PM \$12/\$15 (ALTERNATIVE/INDIE)

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FRIDAY AUGUST 16TH 9PM \$15 (ROCK)

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SATURDAY AUGUST 17TH 9:30PM \$15 (ROCK/POP)

**BOBBY LONG (WITH BAND)
MICHAEL BERNARD FITZGERALD
BLIND WILLIES**

SUNDAY AUGUST 18TH 8PM \$12/\$15 (SINGER-SONGWRITER)

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PUBLICWORKS

THURSDAY AUGUST 1
PUBLIC WORKS PRESENTS
NICK THE NECK (AKA PUMPKIN)
(TECH HOUSE DJ SET)

FRIDAY AUGUST 2 - IN THE LOFT
PUBLIC WORKS PRESENTS CLOCKWORKS W/
DOC MARTIN (SUBLEVEL - LA)
(5 HOUR DJ SET OF PAST & CURRENT FAVORITES)

FRIDAY AUGUST 2 - MAIN ROOM
DUSTY RHINO PRE-BURN EXTRAVAGANZA

SATURDAY AUGUST 3
HARD FRENCH PRESENTS
RYE RYE

SATURDAY AUGUST 3 - IN THE LOFT
ALL NIGHT LONG W/ DJ GARTH
+ ERIC DUNCAN (RUB ' N ' TUG)



FRIDAY AUGUST 9
HEART DECO : IGNITE : FUNDRAISER W/
TROY PIERCE, LAZARO CASANOVA

SATURDAY AUGUST 10
SUNSET PROMOTIONS PRESENTS
PLUMP DJS + KRAFTY KUTS

THURSDAY AUGUST 15
PUBLIC WORKS PRESENTS
JAMES MURPHY
(DFA RECORDS / LCD SOUNDSYSTEM)

FRIDAY AUGUST 16
AFROLICIOUS SOUNDSYSTEM W/
DJ SHOTNEZ (BALKAN BEAT BOX)
DUB GABRIEL, KUSH ARORA

SATURDAY AUGUST 17
PUBLIC WORKS + DEEP BLUE PRESENT
LEE BURRIDGE (GET WEIRD/
ALL DAY I DREAM)

FRIDAY AUGUST 23
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TEMPLE AND WEST CITY PRESENT SUBMERGE FT. ARTURO GARCES

SUBMERGE

AUG 3

TEMPLE AND SOL Y LUNA PRESENT DAVID GARCIA AND TALL SASHA

DAVID GARCIA

AUG 4

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REGGAE

The Independent: 628 Divisadero, S.F. Rootz Underground, Blue King Brown, 9 p.m., \$15.

BLUES

Biscuits and Blues: 401 Mason, S.F. Deanna Bogart, 8 & 10 p.m., \$20.

EXPERIMENTAL

The Luggage Store: 1007 Market, S.F. Doug Lynner, Lindsey Walker, 8 p.m., \$6-\$10.

FUNK

Brick & Mortar Music Hall: 1710 Mission, S.F. Mingo Fishtrap, The Eleven, 9 p.m., \$7-\$10.

FRIDAY 2

ROCK

Bottom of the Hill: 1233 17th St., S.F. Happy Body Slow Brain, Beta State, Via Coma, Ghost Parade, 9 p.m., \$10-\$12.

Brick & Mortar Music Hall: 1710 Mission, S.F. "Southern Fried Seance: A Mississippi-Bay Area Mind Expansive Guitar Celebration," w/ Luther Dickinson, Alvin Youngblood Hart, Andy Cabic, Richard Osborn, Jimbo Mathus, 8 p.m., \$15-\$20.

Hemlock Tavern: 1131 Polk, S.F. Neil Michael Hagerty & The Howling Hex (performing *Rogue Moon*), Sands, 9 p.m., \$12-\$15.

The Independent: 628 Divisadero, S.F. Ben Kweller, Mahgeetah, Bonnie & The Bang Bang, Surf for Life benefit show, 9 p.m., \$25.

Milk Bar: 1840 Haight, S.F. The Institution, Empire Slum, 8 p.m., \$10.

Neck of the Woods: 406 Clement St., S.F. French Girls, Down Dirty Shake, The Downbeat Crowd, 9 p.m., \$5-\$8.

Slim's: 333 11th St., S.F. The Sword, Castle, American Sharks, 9 p.m., \$20.

Thee Parkside: 1600 17th St., S.F. Filthy Thieving Bastards, Jayke Orvis & The Broken Band, Sean Wheeler & Zander Schloss, 9 p.m., \$10.

DANCE

1015 Folsom: 1015 Folsom St., S.F. "Witness 3.0," w/ Hudson Mohawke (DJ set), Cashmere Cat, Jacques Greene, Om Unit, Roosevelt, Nick Hook, DJ Dials, Danny Corn, Hokobo, more, 10 p.m., \$25 advance.

BeatBox: 314 11th St., S.F. "As You Like It," w/ Rose, Rich Korach, Moss moss, Honey Soundsystem, 9 p.m., \$10-\$15 advance.

Cat Club: 1190 Folsom, S.F. "Strangelove: A Tribute to Depeche Mode," w/ DJs Tomas Diablo, Melting Girl, Sage, and Panic, 9:30 p.m., \$7 (\$3 before 10 p.m.).

DNA Lounge: 375 11th St., S.F. One More Time, Delorean Overdrive, DJs Mr. Tyler Jackson & Devon, 9 p.m., \$15-\$20; "Twitch," w/ Vice Device, plus DJs Justin, Omar, Rachel, and Mozghan, 10 p.m., \$5-\$8.

Lookout: 3600 16th St., S.F. "HYSL," 9 p.m., \$3.

Madrone Art Bar: 500 Divisadero, S.F. "Dirty Rotten Dance Party," w/ Kap10 Harris, Shane King, guests, First Friday of every month, 9 p.m., \$5.

Mezzanine: 444 Jessie, S.F. "Future Fridays," w/ Gorgon City, 9 p.m., \$10-\$20.

Monarch: 101 6th St., S.F. Christian Cambas, Syd Gris, Eliki, Sex Pixels, 9:30 p.m., \$10 before 11 p.m.

Public Works: 161 Erie, S.F. "Dusty Rhino Pre-Burn Extravaganza," w/ DJ Icon, Kramer, Ding Dong, Shooey, Alvaro Bravo, DJ Dane, Nugz, Jason Wilson, DJMK, Mystr/Htcht, more (in the main room), 9 p.m., \$15-\$20; "Clockworks," w/ DJ Doc Martin (in the Odd Job Loft), 10 p.m., \$10-\$15.

Q Bar: 456 Castro, S.F. "Pump: Worq It Out Fridays," w/ resident DJ Christopher B, 9 p.m., \$3.

Rickshaw Stop: 155 Fell, S.F. "Trapeze 8: One-Year Anniversary Hot August Hoo-Ha," w/ DJs Delachaux, JsinJ, and The Clown, plus burlesque, 9 p.m., \$10.

Ruby Skye: 420 Mason, S.F. Gabriel & Dresden, 9 p.m., \$20 advance.

Slate Bar: 2925 16th St., S.F. "Haceteria," w/ Avalon Kalin, Nona-moan, plus resident DJs Jason P, Smac, Tristes Tropiques, and Nihar, 10 p.m., \$5-\$7.

Underground SF: 424 Haight, S.F. "No Way Back," w/ Daniel Avery, Conor, Solar, 10 p.m., \$10-\$15.

HIP-HOP

Mighty: 119 Utah, S.F. "Summer in the City," w/ Triple Threat DJs Shortkut, Vinroc, and Apollo, 9 p.m., free.

Nickies: 466 Haight, S.F. "First Fridays," w/ The Whooligan & Dion Decibels, First Friday of every month, 11 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, S.F. Sugar Ponies, 7 p.m.

The Chapel: 777 Valencia St., S.F. Griffin House, Megan Slankard, 9 p.m., \$18-\$20.

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NOVEMBER 27

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Thu, Aug 1 - Smooth Jazz Series kicks off with:

STEVE COLE



Fri, Aug 2 - Afropean, Urban, R&B GRAMMY®-nominated duo

LES NUBIANS



Sat, Aug 3 - Rare club appearance! Pre-concert dance party with DJ Miguel "Hightop" Fonseca

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BARBARY COAST BURLESQUE

Tue, Aug 6

Featuring 15 of the Bay Area's finest musicians!

THE TOMMY IGOE BIG BAND with Special Guest Colin Hogan



Wed, Aug 7 - Guitar Player Presents: Acoustic guitar virtuoso

DON ROSS (solo)

Thu, Aug 8 - Bamboleo meets Bollywood

THE GYPSY ALLSTARS

Fri, Aug 9

8pm

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The Music of the Doors



CHERYL BENTYNE TRIO

Mon, Aug 5

VICTOR LITTLE

Tue, Aug 6 - Presented by Mark T. Elliot & A-List Musiq

RENÉ ESCOVEDO & THE FUSE

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SAT 8/3 7PM \$14 ADV / \$17 DOOR

THE DEADLY GENTLEMEN

WED 8/7 7PM \$10 ADV / \$12 DOOR

MINGO FISHTRAP

THUR 8/8 7PM \$17 ADV / DOOR \$22

VICTORIA GEORGE WITH MIDNIGHT NORTH

FRI 8/9 7PM \$30 ADV / \$32 DOOR

SUPER DIAMOND

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Elbo Room: 647 Valencia, S.F. The Pine Box Boys, Cutthroat Shamrock, Three Times Bad, 10 p.m., \$10.

Pa'ina: 1865 Post St., S.F. Kimie, 7 p.m., \$15 advance.

Plough & Stars: 116 Clement, S.F. The Naked Bootleggers, The Westpile Boys, 9 p.m.

JAZZ

Bird & Beckett: 653 Chenery, S.F. Don Prell's SeaBop Ensemble, First Friday of every month, 5:30 p.m., free.

Jazz Bistro At Les Joulins: 44 Ellis, S.F. Charles Unger Experience, 7:30 p.m., free.

SFJAZZ Center: 205 Franklin St., S.F. World Drum Extravaganza: Monk on Drums with Allison Miller, 4 p.m., \$20.

Top of the Mark: One Nob Hill, 999 California, S.F. Black Market Jazz Orchestra, 9 p.m., \$10.

Zingari: 501 Post, S.F. Joyce Grant, 8 p.m., free.

INTERNATIONAL

Cafe Cocomo: 650 Indiana, S.F. Taste Fridays, featuring local cuisine tastings, salsa bands, dance lessons, and more, 7:30 p.m., \$15 (free entry to patio).

Pachamama Restaurant: 1630 Powell, S.F. Cuban Night with Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.

Yerba Buena Gardens: Fourth St. & Mission, S.F. Venezuelan Music Project, 11 a.m. & 12:15 p.m., free.

REGGAE

Cafe Du Nord: 2170 Market, S.F. One Drop, Midnight Raid, Jethro Jeremiah & The Soulmates, 9:30 p.m., \$10-\$12.

BLUES

Biscuits and Blues: 401 Mason, S.F. Samantha Fish Trio, 8 & 10 p.m., \$20.

FUNK

Amnesia: 853 Valencia, S.F. Swoop Unit, First Friday of every month, 6 p.m.

Boom Boom Room: 1601 Fillmore, S.F. Moksha, Ruby Velle & The Soulphonics, 9:30 p.m., \$5-\$15.

SOUL

Edinburgh Castle: 950 Geary, S.F. "Soul Crush," w/ DJ Serious Leisure, 10 p.m., free.

The Knockout: 3223 Mission, S.F. "Oldies Night," w/ DJs Primo, Daniel, Lost Cat, friends, First Friday of every month, 10 p.m., \$5.

Yoshi's San Francisco: 1330 Fillmore, S.F. Les Nubians, 8 & 10 p.m., \$28-\$32.

SATURDAY 3

ROCK

Bender's: 806 S. Van Ness, S.F. Hornss, Apogee Sound Club, 10 p.m., \$5.

Bottom of the Hill: 1233 17th St., S.F. Guy Fox, Ghost & The City, Fortress Social Club, 9:30 p.m., \$10-\$12.

The Chapel: 777 Valencia St., S.F. This Charming Band, Strangelove, Add It Up, 9 p.m., \$15.

El Rio: 3158 Mission, S.F. Nobunny, The Shrills, Sweat Lodge, 10 p.m., \$8.

Hemlock Tavern: 1131 Polk, S.F. Neil Michael Hagerty & The Howling Hex (performing *Earth Junk*), Sweet Chariot, 9 p.m., \$12-\$15.

Make-Out Room: 3225 22nd St., S.F. Screature, POW!, Mane, 7:30 p.m., \$8.

Slim's: 333 11th St., S.F. The Sword, Castle, American Sharks, 9 p.m., \$20.

Sub-Mission Art Space (Balazo 18 Gallery): 2183 Mission, S.F. Light-system, Broken Cities, Your Cannons, Tracing Figures, 8 p.m., \$5.

Thee Parkside: 1600 17th St., S.F. Third Annual San Frandelic Summerfest, w/ Vincent Gallo, Spindrift, Guy Blakeslee, Outlaw, Greg Ashley, The Groggs, Wild Honey, Owl, Meat Market, Cool Ghouls, Virgin Hymns, 2 p.m., \$30.

DANCE

Cat Club: 1190 Folsom, S.F. "Leisure," w/ DJs Aaron, Omar, & Jetset James, First Saturday of every month, 10 p.m., \$7.

DNA Lounge: 375 11th St., S.F. "Bootie S.F.," 9 p.m., \$10-\$15.

The EndUp: 401 Sixth St., S.F. "Play," w/ Mike Huckaby, John Tejada, Hoj, Atish, 10 p.m.

The Knockout: 3223 Mission, S.F. "Debaser," w/ resident DJs EmDee, Jamie Jams, and Stab Master Arson, First Saturday of every month, 10 p.m., \$5 (free before 11 p.m. if wearing flannel).

Madrone Art Bar: 500 Divisadero, S.F. "The Prince & Michael Experience," w/ DJs Dave Paul & Jeff Harris, First Saturday of every month, 9 p.m., \$5.

Mezzanine: 444 Jessie, S.F. Conspirator, The Flying Skulls, DJ



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- ★ Aug 9: OL NIGHT SHOW w/ Milo Greene, Wild Belle
- ★ Aug 14: NIGHTBOX, NOVA ALBION
- ★ Aug 15: GUARDIAN, METAL MOTHER
- ★ Aug 16: MIDTOWN SOCIAL
- ★ Aug 22: GHOST BEACH, STRANGE TALK
- ★ Aug 24: MAJICAL CLOUDZ

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Morale, 9 p.m., \$20.
Mighty: 119 Utah, S.F. The Bromance Tour, w/ Gesaffelstein & Brodinski, 10 p.m., \$18 advance.
Monarch: 101 6th St., S.F. "15 Years of Viva Recordings," w/ Pezner, Johnny Fiasco, Rick Preston, Jon Lemmon, Chad Neiro, 9 p.m., \$10-\$15.
Public Works: 161 Erie, S.F. "All Night Long: 1-Year Anniversary Party," w/ DJ Garth & Eric Duncan (in the OddJob Loft), 9:30 p.m., \$10-\$15.
Rickshaw Stop: 155 Fell, S.F. "LCD Soundsystem Is Playing at My House," w/ North American Scum, plus American Tripps ping-pong, 8 p.m., \$6-\$8.
Ruby Skye: 420 Mason, S.F. "House Connection," w/ Bad Boy Bill & Richard Vision, 9 p.m., \$20 advance.

HIP-HOP

John Collins: 138 Minna, S.F. "N.E.W.: Never Ending Weekend," w/ DJ Jerry Ross, First Saturday of every month, 9 p.m., free before 11 p.m.
Milk Bar: 1840 Haight, S.F. "Sonic Universe Mini-Festival," w/ VerBS, Gee Soul & Rayshell with Rod Roc, Bwan, Digital Martyrs, MonBon, Rymeezee, J.R. & Mariyet, 10 p.m., \$5.
Public Works: 161 Erie, S.F. Rye Rye, MicahTron, DJ Olga T, Hard French DJs Carnita & Brown Amy, in the main room, 9 p.m., \$15-\$20.
Slate Bar: 2925 16th St., S.F. "Touchy Feely," w/ The Wild N Crazy Kids, First Saturday of every month, 10 p.m., \$5 (free before 11 p.m.).

ACOUSTIC

Atlas Cafe: 3049 20th St., S.F. Craig Ventresco & Meredith Axelrod, Saturdays, 4-6 p.m., free.
Bazaar Cafe: 5927 California, S.F. Alex Jimenez, Lauren Oakshott, 7 p.m.
Neck of the Woods: 406 Clement St., S.F. Shani, Blackford Hill, Exhausted Pipes, 8 p.m., \$8.
Plough & Stars: 116 Clement, S.F. "Americana Jukebox," w/ Old Belle, Misisipi Rider, 9 p.m., \$6-\$10.
The Riptide: 3639 Taraval, S.F. Back40, 9 p.m., free.

JAZZ

Jazz Bistro At Les Joulins: 44 Ellis, S.F. Bill "Doc" Webster & Jazz

Nostalgia, 7:30 p.m., free.
Rasselas Ethiopian Cuisine & Jazz Club: 1534 Fillmore, S.F. The Robert Stewart Experience, 9 p.m., \$7.
Yerba Buena Gardens: Fourth St. & Mission, S.F. AfroSolo's Jazz in the Gardens, w/ E.W. Wainwright, African Roots of Jazz, Denise Perrier Quintet, 1 p.m., free.
Zingari: 501 Post, S.F. Hubert Emerson, 8 p.m., free.

INTERNATIONAL

1015 Folsom: 1015 Folsom St., S.F. "Pura," 9 p.m., \$20.
Make-Out Room: 3225 22nd St., S.F. "El SuperRitmo," Latin dance party with DJs Roger Mas & El Kool Kyle, 10 p.m., \$5.
Pachamama Restaurant: 1630 Powell, S.F. Peña Eddy Navia & Pachamama Band, 8 p.m., free.
SFJAZZ Center: 205 Franklin St., S.F. World Drum Extravaganza: Rumba Cubana with Sandy Pérez, Jesús Díaz, and Erick Barberia, noon, \$20; World Drum Extravaganza: Samba Batucada with Jorge Alabe, 2:30 p.m., \$20; World Drum Extravaganza: Uruguayan Candombe with Edgardo Cambón, 5 p.m., \$20.
St. Cyprian's Episcopal Church: 2097 Turk, S.F. The Klez-X, 8 p.m., \$14-\$17.

BLUES

Biscuits and Blues: 401 Mason, S.F. E.C. Scott, 8 & 10 p.m., \$20.

EXPERIMENTAL

Victoria Theatre: 2961 16th St., S.F. Sun Ra Arkestra, sfSoundGroup, Hans Grusel's Krankenkabinet, 8 p.m., \$25-\$50.

FUNK

Boom Boom Room: 1601 Fillmore, S.F. Polyrhythmics, 9:30 p.m., \$5-\$15.
Brick & Mortar Music Hall: 1710 Mission, S.F. Afrofunk Experience, Broun Fellinis, 9 p.m., \$7-\$10.
Yoshi's San Francisco: 1330 Fillmore, S.F. Cameo, 8 & 10 p.m., \$42.

SOUL

El Rio: 3158 Mission, S.F. "Hard French," w/ DJs Carnita & Brown Amy, First Saturday of every month, 2 p.m., \$7.
Elbo Room: 647 Valencia, S.F. "Saturday Night Soul Party," w/ DJs

Lucky, Phengren Oswald, & Paul Paul, First Saturday of every month, 10 p.m., \$10 (\$5 in formal attire).

SUNDAY 4

ROCK

Bottom of the Hill: 1233 17th St., S.F. Balmorhea, Young Moon, 9:30 p.m., \$10.
Brick & Mortar Music Hall: 1710 Mission, S.F. Lecherous Gaze, Joy, Red Octopus, Grill Cloth, DJ Hackk, DJ Goosebumps, 9 p.m., \$7.
Cafe Du Nord: 2170 Market, S.F. The Pops, The Beggars Who Give, Sad Tires, Headlines, 8 p.m., \$8.
DNA Lounge: 375 11th St., S.F. "Summer Throwdown," w/ Space Vacation, Son of a SuperCar, Systematic Decay, Look a Flying Pig, Dammit!, When Earth Awakes, Anisoptera, Sea in the Sky, Serville, Demacia, How the Beautiful Decay, 4:30 p.m., \$10-\$15.
Hemlock Tavern: 1131 Polk, S.F. A Million Billion Dying Suns, Foli, Disappearing People, 8:30 p.m., \$6.

DANCE

The Cellar: 685 Sutter, S.F. "Replay Sundays," 9 p.m., free.
Elbo Room: 647 Valencia, S.F. "Dub Mission," w/ DJ Adam, DJ Sep, Vinnie Esparza, 9 p.m., \$6 (free before 9:30 p.m.).
The EndUp: 401 Sixth St., S.F. "BoomBox," First Sunday of every month, 8 p.m.
F8: 1192 Folsom St., S.F. "Stamina Sundays," w/ DJs Lukeino, Jamal, and guests, 10 p.m., free.
Holy Cow: 1535 Folsom, S.F. "Honey Sundays," w/ Honey Sound-system & guests, 9 p.m., \$5.
The Knockout: 3223 Mission, S.F. "Sweater Funk," 10 p.m., free.
Monarch: 101 6th St., S.F. "Ms. White: A Chic Polyamorous Monthly," w/ DJs Solar & Robert Jeffrey, 10 p.m., \$5.
Q Bar: 456 Castro, S.F. "Gigante," 8 p.m., free.
Temple: 540 Howard, S.F. "Sunset Arcade," 18+ dance party with bar games and video arcade, 7 p.m., \$5.

HIP-HOP

El Rio: 3158 Mission, S.F. "Swagger Like Us," First Sunday of every month, 3 p.m.
Skylark Bar: 3089 16th St., S.F. "Shooz," w/ DJ Raymundo & guests, First Sunday of every month, 10 p.m., free.

ACOUSTIC

Bazaar Cafe: 5927 California, S.F. Gary Adler, Aaron Ford, Lesley Greer, 6 p.m.
Jane Warner Plaza: Market, S.F. The Buds, 3 p.m., free.
Madrone Art Bar: 500 Divisadero, S.F. "Spike's Mic Night," Sundays, 4-8 p.m., free.
Milk Bar: 1840 Haight, S.F. Parlor Tricks, The Rusty String Express, 4 p.m., free.

JAZZ

Amnesia: 853 Valencia, S.F. Kally Price Old Blues & Jazz Band, First Sunday of every month, 9 p.m., \$5.
Chez Hanny: 1300 Silver, S.F. Soul Sauce, 4 p.m., \$20 suggested donation.
Jazz Bistro At Les Joulins: 44 Ellis, S.F. Bill "Doc" Webster & Jazz Nostalgia, 7:30 p.m., free.
The Royal Cuckoo: 3202 Mission, S.F. Lavay Smith & Chris Siebert, 7:30 p.m., free.
SFJAZZ Center: 205 Franklin St., S.F. Josh Jones & The Jazz-Funk Messengers, 9:30 p.m., \$20.

INTERNATIONAL

SFJAZZ Center: 205 Franklin St., S.F. World Drum Extravaganza: Caribbean Sensibility for Drummers with Josh Jones, 1 p.m., \$20; World Drum Extravaganza: Brazilian Bloco Afro Workshop with Wagner Santos, 4 p.m., \$20.

BLUES

Biscuits and Blues: 401 Mason, S.F. Mitch Woods & His Rocket 88s, 7 & 9 p.m., \$15.
The Saloon: 1232 Grant, S.F. Blues Power, 4 p.m.

COUNTRY

The Riptide: 3639 Taraval, S.F. "The Hootenanny West Side Revue," First Sunday of every month, 7:30 p.m., free.

SOUL

Delirium Cocktails: 3139 16th St., S.F. "Heart & Soul," w/ DJ Lovely Lesage, 10 p.m., free.

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SAT 8/03 THE JUKES (4PM - 8PM)
DANIEL CASTRO (9:30PM - 1:30AM)

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MON 8/05 THE BACHELORS

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MONDAY 5

ROCK

Bottom of the Hill: 1233 17th St., S.F. Heavy Action, Caustic Casanova, City of Women, 9 p.m., \$8.

Hemlock Tavern: 1131 Polk, S.F. M.O.T.O., Surprise Vacation, Manatee, 6 p.m., \$8.

DANCE

DNA Lounge: 375 11th St., S.F. "Death Guild," 18+ dance party with DJs Decay, Joe Radio, Melting Girl, & guests, 9:30 p.m., \$3-\$5.

Q Bar: 456 Castro, S.F. "Wanted," w/ DJs Key&Kite and Richie Panic, 9 p.m., free.

Underground SF: 424 Haight, S.F. "Vienetta Discotheque," w/ DJs Stanley Frank and Robert Jeffrey, 10 p.m., free.

ACOUSTIC

Fiddler's Green: 1333 Columbus, S.F. Terry Savastano, 9:30 p.m., free/donation.

Hotel Utah: 500 Fourth St., S.F. Open mic with Brendan Getzell, 8 p.m., free.

JAZZ

Le Colonial: 20 Cosmo, S.F. Le Jazz Hot, 7 p.m., free.

Rasselas Ethiopian Cuisine & Jazz Club: 1534 Fillmore, S.F. Open Mic Jazz Jam with Tod Dickow, 8 p.m.

Zingari: 501 Post, S.F. Kitt Weagant, 7:30 p.m., free.

REGGAE

Skylark Bar: 3089 16th St., S.F. "Skylarking," w/ I&I Vibration, 10 p.m., free.

BLUES

Jazz Bistro At Les Joulins: 44 Ellis, S.F. Bohemian Knuckleboogie, 7:30 p.m., free.

The Saloon: 1232 Grant, S.F. The Bachelors, 9:30 p.m.

SOUL

Madrone Art Bar: 500 Divisadero, S.F. "M.O.M. (Motown on Mondays)," w/ DJ Gordo Cabeza & Timoteo Gigante, 8 p.m., free.

TUESDAY 6

ROCK

Bottom of the Hill: 1233 17th St., S.F. Dead Serious, Bob Nick & Sutro, Black Belt Karate, 9 p.m., \$8.

Brick & Mortar Music Hall: 1710 Mission, S.F. "Wood Shoppe," w/ Lightning Dust, Louise Burns, Spells, 8 p.m., free.

The Chapel: 777 Valencia St., S.F. Eric D. Johnson & Yellowbirds, Black Cobra Vipers, 9 p.m., \$13-\$15.

Hemlock Tavern: 1131 Polk, S.F. Down Dirty Shake, Mrs. Henry, Open Bar: The Band, 8:30 p.m., \$6.

The Knockout: 3223 Mission, S.F. Iron Fist, Ewig Frost, Speedboozier, Hemorage, DJ Agitator, 9:30 p.m., \$7.

Neck of the Woods: 406 Clement St., S.F. Adventure Galley, Tall Sheep, Behind Sapphire, 9 p.m., \$8-\$10.

DANCE

Aunt Charlie's Lounge: 133 Turk, S.F. "High Fantasy," w/ DJ Viv, Myles Cooper, & guests, 10 p.m., \$2.

Monarch: 101 6th St., S.F. "Soundpieces," 10 p.m., free-\$10.

Q Bar: 456 Castro, S.F. "Switch," w/ DJs Jenna Riot & Andre, 9 p.m., \$3.

Underground SF: 424 Haight, S.F. "Shelter," 10 p.m., free.

HIP-HOP

Slim's: 333 11th St., S.F. MC Chris, Dr. Awkward, Jesse Dangerously, Tribe One, 8 p.m., \$15.

INTERNATIONAL

The Cosmo Bar & Lounge: 440 Broadway, S.F. "Conga Tuesdays," 8 p.m., \$7-\$10.

F8: 1192 Folsom St., S.F. "Underground Nomads," w/ rotating resident DJs Cheb i Sabbah, Amar, Sep, and Dulce Vita, plus guests, 9 p.m., \$5 (free before 9:30 p.m.).

EXPERIMENTAL

Elbo Room: 647 Valencia, S.F. Pete Swanson, Bad News, Earth Jerks, 9 p.m., \$10.



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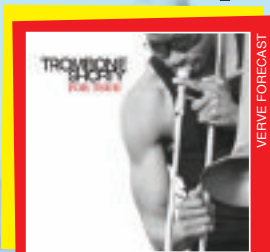
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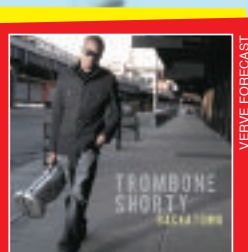
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Diaper Pals

BY DAN SAVAGE

I am a 28-year-old gay man living in a major East Coast city. I recently connected with a guy on a vanilla dating website, and we are quickly developing a real interest in each other. After talking online for a bit, we exchanged numbers. In that first text conversation, he stated that he is into "everything from mild to wild." The comment came without solicitation from me, during a conversation that he initiated about sexual preferences (e.g., top or bottom, dom or sub). This was a major turn-on for me, increasing my interest in him. I've had limited experience with BDSM, but I am looking to try more, so I was thrilled to receive this message. I am very familiar with one kink: diapers. It's a huge part of my sexual identity, and I ideally want it to be part of a sex life with my partner. Normally I would wait until months into a new relationship to bring up the topic, but since he opened the door, should I talk about it now? Should I drop hints to see how he responds? Since this has the potential to be more than just a hookup, what's the best way to proceed?
NERVOUSLY ANTICIPATING PADDED PANTS IN EROTIC SITUATIONS

I've long advised kinksters who are dating vanillas — or presumed vanillas (PVs), I should say, as it's not uncommon for a presumed-to-be-vanilla partner to reveal kinks of their own after a partner discloses their kinks — to wait until the PV has gotten to know them before disclosing. (Ironically, of course, every kinkster is a PV until the moment of disclosure.) Since so many true vanillas have a knee-jerk, negative reaction to kinks, it's only fair that kinksters have a chance to let a new partner get to know them before opening up. That way, a vanilla can weigh any prejudices they might have about kinky people against what they've come to know (and like) about the kinkster they've been dating. Sometimes it works out, and sometimes it doesn't work out.

But your case is different, NAPPIES, as the gentleman you're courting has already disclosed his kinks. According to my treasured and frequently consulted copy of Emily Post's *Etiquette*, the proper response to a disclosure of kinks by a suitor is the prompt disclosure of one's own kinks.

Now, very few people who say they're into "everything" are actually into every single thing. A Google search for "toaster fetish" pulls up 260,000 results. They're not all pages created by sexual fetishists — some are pages created by kitchen-appliance aficionados — but some are sites created by actual toaster pervs. And just as your new boyfriend probably wasn't thinking "even toasters!" when he said "everything," NAPPIES, he probably wasn't thinking "even diapers!" Because while diapers are a huge turn-on for you and other diaper fetishists, they're not something that leaps to mind when even a kinky person says "from mild to wild."

And this presents you with a problem. As Emily Post put it: "A sexual fetish for an item

of attire so strongly associated with childhood (indeed, with the nursery itself!) will give pause to even the most depraved of suitors." As such, NAPPIES, you may be within your rights to drop hints about your diaper fetish instead of flat-out disclosing it. Ask him if he really meant everything and see what he says. If he says, "Yes, everything," then spill — or leak — your kink.

But if he hedges his bets, NAPPIES, let him get to know you a bit better, and explore some of his kinks, before disclosing your own.

Here's the Reader's Digest Condensed Version: I'm a sexually inactive (by my own choice) heterosexual female in my late 40s who up until recently used to be much heavier and in rapidly declining health. Since my type 2 diabetes diagnosis, I have achieved substantial weight loss, a much-improved diet, and a little Clairol Nice 'n' Easy. I now look and feel infinitely better than I ever did in my late 20s. Recently I even got carded at my favorite restaurant dining out with a female neighbor friend half my age! While I admit the newly acquired positive attention is fun, I'm happy staying single and am not interested in developing any LTRs with the opposite sex. The weird thing is, the majority of guys doing any flirting with me seem to be much younger than I am. A wise, older female friend of mine once commented that men "don't know what to make" of someone like me. Okay, I think. So am I too narcissistic? I can't seem to relate or really keep conversations going.
I'M NOT A COUGAR THOUGH I'M VERY ENERGIZED

"The first thing I'd like to say to INACTIVE is congratulations on tackling her type 2 diabetes with such determination and getting such fabulous results!" says Cindy Gallop, a former high-flying advertising executive who is now the founder and driving force behind MakeLoveNotPorn.com, a website and movement designed to blow up pornography.

Gallop is a fan of younger men, INACTIVE, and younger men are fans of Gallop. "Of course she's getting so much flirtatious attention from younger guys!" says Gallop. "There are many young men out there interested in and attracted to older women — but society considers that relationship model less socially acceptable than the older-man/younger-woman version, which is why she's so surprised. Well, the good news is she can stay single, not embark on any LTRs with the opposite sex, and still have a lot of fun with younger men, without worrying about keeping conversations going — because the fun doesn't need to involve much talking."

If "sexually inactive by choice" was a choice you made back in your heavier, unhealthier days due to a lack of confidence, Gallop says that this is the perfect time for you to get back in the game — and younger men are the perfect playmates.

"INACTIVE is in her sexual prime, and she should go for it!" says Gallop. "The age issue is purely a societal judgment and is irrelevant. Younger man (lots of stamina, very short recovery period) + older woman (confidence, experience, knows what she wants) is a fantastic combination. And I speak as someone who knows."

**E-mail Dan Savage: mail@savagelove.net
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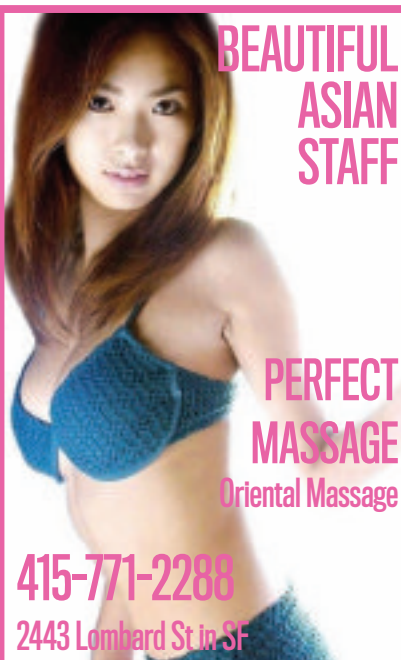
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130 Entertainment
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145 Management/Professional
153 Medical/Dental/Health
155 Medical/Research Studies
169 Office/Clerical
167 Restaurants/Hotels/Clubs
173 Retail
172 Sales
175 Telemarketing/Call Center
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195 Position Wanted

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Notice of Hearing Case no. FDI-05-758392

To: Respondent, James Heckman:

PLEASE TAKE NOTICE that Petitioner, Alice Chan (fka Chan Heckman), has filed a Request for Order for Modification of Child Custody and Visitation and for Permission to Apply for Renewal of Minor's Passport. A hearing on the matter has been set for September 9, 2013, at 9:00AM, in Department 403, of the San Francisco Superior Court, located at 400 McAllister Street, San Francisco, CA 94102.

Substitution of Attorney Case no. FDI-05-758392

To: Respondent, James Heckman:

THE COURT AND ALL PARTIES ARE NOTIFIED THAT Alice Chan (fka Chan Heckman) makes the following substitution: 1. Former legal representative: Party represented self; 2. New legal representative: a. Brenda Sanders, b. State Bar No. 274386, c. Address: Hersh FamilyLaw Practice, P.C., 456 Montgomery Street, 17th Floor, San Francisco, CA 94104, d. Telephone No.: (415)788-2200; 3. The party making this substitution is a petitioner; 4. I consent to this substitution. Alice Chan (fka Heckman) /s/; 6. I consent to this substitution. Brenda Sanders /s/.

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